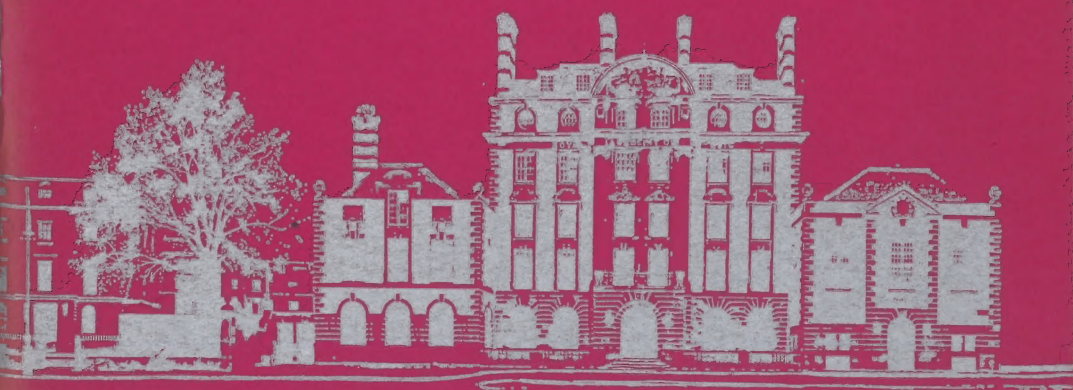


The Royal Academy of Music Magazine

No 196 Midsummer 1969



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Edited by Robin Golding

No 196 Midsummer 1969

Royal Academy of Music
York Gate Marylebone Road London NW1

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This issue is already bulky enough (and late enough in its appearance) to prohibit the occupation of any more space by the Editor. But certain matters demand mention. Among these is the fact that a tutorial system has been introduced at the Academy, whereby all students are 'allocated' to specially appointed tutors, to whom they may turn for advice and help on personal and professional problems. We have also been honoured by the visits of three artists of international repute who have come here to give master-classes: Gerald Moore, who spent a week in October giving the benefit of his artistry and experience to a succession of singers and their accompanists; Nadia Boulanger, who devoted four days in February to dispensing pearls of wisdom to pianists, singers, organists and composers; and Géza Anda, who in April and May gave two of his precious days to student pianists, both solo and with orchestra, himself directing the Academy's Chamber Orchestra—and, for tantalisingly brief moments, acting as soloist/conductor with it. The RAM's First Orchestra and Choir also took part, with colleagues from the RCM, GSM and TCM, in a memorable performance of Verdi's *Requiem* under Sir John Barbirolli, at the Royal Albert Hall on 3 March, to mark the centenary of the birth of Sir Henry Wood, whose long devotion to the Academy's First Orchestra is still fresh in the memory of countless former students.

On a sadder note, we must recall the deaths—many of them harshly premature and sudden—of many friends and colleagues. Those of Franz Reizenstein and Leslie Regan have already been recorded, and tributes have been offered in the shape of memorial concerts at the Academy; prizes are also to be endowed in their names. Others have been even more saddening because of their unexpectedness: of Granville Jones, one of the finest and most naturally talented violinists to have passed through the RAM, who was killed in a car accident on 1 December; of Andrew Gold, a fine singer and a successful BBC official, who died suddenly two days later; of Nicholas Blake, a most gifted oboist and composer and the most unassuming of people, who died on 3 January at the age of twenty-one; and of Derick Davies the singer, who appeared regularly as a soloist at Glyndebourne between 1959 and 1965, had until recently been on the Professorial staff of the Academy, and died on 21 May after a long and agonising illness resulting from a car accident; he was forty-one.

One other tragic event must be mentioned. This was the death, on 29 August, as the result of a road accident during her honeymoon, of Hedwige De Cock, the twenty-two-year-old bride of an Academy ex-student, David Honeyball. Thanks to David's courage and devotion, a memorial concert to her memory was given, in the Sint-Pieterskerk of her native town of Tiel in Belgium, on 13 January, by—among others—the strings of the RAM's First Orchestra under Colin Davis, a concert which won the highest praise of the Belgian national press and which, I am convinced, will never be forgotten by any of those who were present at the time.



The Royal Academy of Music-London musicert te Tiel o.l.v.

COLIN DAVIS

met PHILIP JONES als solist en het Halewyn-Jeugdkoor-Pittem

IN MEMORIAM HEDWIGE DE COCK

OP 13 JANUARI 69 IN DE SINT-PIETERSKERK

Sir Henry Wood —a centenary tribute

Bernard Shore

Where does one begin to talk about Sir Henry Wood? Thoughts of his enormous achievements stagger the mind. Only his orchestra and his great partner, Robert Newman, could fully realise the colossal task he had undertaken in the Promenade Concerts—yet he carried them through for nearly fifty years, and this was only part of his life. During most of these years he was directing symphony concerts, Sunday concerts in London, and rushing round the north conducting and training choral and orchestral societies, to say nothing of festivals.

Although this great man's vivid personality is only remembered by those getting on in years, his immense influence on the public taste can never be forgotten, or rated too highly. When Robert Newman had the vision to back him for the first Promenade Concert in 1895—one looks at the programme, then thinks of what we expect and enjoy now; the revolution in public taste is as great as the terrifying scientific revolution that we have experienced in the same lapse of time—the motor car had to have a red flag in front of it, electricity in our homes was a luxury, while flying was considered mad and wireless telegraphy impossible. In 1969 we are flying to the moon, and even Holst's planets are threatened—all in seventy years. I firmly believe that had Henry Wood and his Promenade Concerts never existed, London would not now be one of the greatest centres of the world's music (if not the greatest). This prodigious achievement of leading us from 'grand operatic selections', cornet solos and military marches to the greatest treasures of all music is a marvellous monument to his great life.

He was born in 1869, in an old cottage at the back of Oxford Street, behind some shops. His father was an optician, and his shop was also a mecca for small boys, as he was a famous model engine builder, and I have always been delighted to hear that the young Henry, aged between ten and fourteen, had a 3½-inch gauge model railway around his room.

He played the organ at his first service at the age of ten, at St Mary's, Aldermanbury. Next, he gave a series of organ recitals at the Fisheries Exhibition in 1883, and came to the RAM as a full-time student at the age of sixteen. He studied under Prout, Macfarren and Steggall. Like any keen student, he was soon accompanying for some of the singing professors—especially Manuel Garcia, and enjoyed a crowded two years. Unfortunately, they came to an end when he was playing an organ concerto at a rehearsal for a concert. The student conductor was so hopelessly inept that Henry lost his temper, refused to go on playing, and ran out of the room, never to be seen again as a student there. Thus ended his student career at the Academy.

Next we find him quickly establishing himself as a teacher of singing, conducting choral and orchestral societies, studying everything he could lay his hands on in the way of scores, and beginning to form his technique. He would go abroad later, whenever he could, to find out the best teachers and musicians from whom he could learn, and we actually find him, at some time or other, studying the Sevcik violin method under the great man himself in Prague.

Here is the advertisement that probably came at a critical time of his career:

'The Arthur Rousbey Grand English Opera Company; Experienced conductor required; Tour commencing in August.'



Sir Henry Wood rehearsing the Academy orchestra in the Duke's Hall, from the drawing by Bernard Partridge presented to the RAM in June 1926 by Philip Agnew.

Henry applied for the job, and though he found the orchestra quite deplorable, he took it on. This led to crowds of engagements, and was the basis of his technique as a conductor. Going around the country, picking up bits of orchestra here and there, training the chorus, coaching the singers in the opera company, made him realise that he had to develop an absolutely unmistakable beat. It was this invaluable experience, his conviction, capacity for hard work, vitality and sheer efficiency that showed Robert Newman the only possible man to direct his Promenade Concerts. So, at the age of twenty-six, we find Henry Wood engaged to direct the first season of Promenade concerts in 1895.

It is interesting to realise that with the start of those concerts, the pitch was lowered from the old high pitch to the present standard pitch, and also, according to Wood's biography, it was a certain ear-and-throat specialist, Dr Cathcart, who put up the money for these concerts on condition that the pitch was lowered! Dr Cathcart had a deep concern for singers, and complete confidence in Henry Wood. Even in this first season novelties were introduced, and the wise policy was adopted of interweaving new and untried works with those that were well known and popular. This policy was maintained right up to the end of the 'independence' days—before the BBC took over.

Very soon after the start of the Proms, Newman began to establish symphony concerts on Saturday afternoons, and also Sunday concerts. Meanwhile, Henry was away four nights of the week during the rest of the year, conducting choral and orchestral concerts in the provinces, and maintaining his large practice of singing teaching.

In 1903, Henry was invited to America to conduct the New York Philharmonic Orchestra; he had a terrific reception, and received a permanent invitation to come again each year, but after much thought he decided to stay in England and carry on with his work with the Queen's Hall Orchestra, which he regarded with much affection. Now this decision must have been the most difficult in his whole life, and I truly believe that it completely denied him the far easier and more glamorous life of his colleagues. His contemporaries Weingartner, Furtwängler, Koussevitzky, Stokowski and Mengelberg were famous throughout the world, and their names shone like stars in the musical firmament. But they conducted from a limited repertoire, whilst on the other hand Wood set himself the Herculean task of conducting the entire classics and a limitless number of modern works. This factor prevented him not only from travelling all over the world, but necessitated a certain 'planned performance', which his critics used to call 'cut and dried'.

In fact, he would often rise to a certain occasion, and one can remember performances of works by Tchaikovsky, Franck, Debussy, Berlioz and Sibelius that were extremely satisfying and exciting. On the other hand, it must be admitted that we knew exactly what he was going to do—certain changes of tempo; some particular balance; the turn of a phrase. There was, for instance, the famous slowing down of a passage in the *Tannhäuser* Overture that never changed. Many of his performances, it is true, lacked magic and spontaneity, but think of the standards he did maintain and the sheer efficiency of the whole vast field of music that he performed!

Thus we see him sacrificing the most exciting and rewarding career in the world for the sake of the Queen's Hall Orchestra,

I have never known any conductor who gave such meticulous, detailed care to the preparation of his concerts. Most of the summer would be dedicated to this fearful amount of work and study. As many as twenty-five new works would be down for the ten-week season, most of which he would conduct himself, though he always tried to get the composer to take charge, while he sat in the hall and listened. Woe betide the composer who was careless in his score! The young Landon Ronald once had to sit up all night because he failed to put in any expression marks. I remember a typical Ethel Smyth incident, when she was taking charge of *The Wreckers*. First of all, to Henry's fury, she calmly broke in half one of his precious batons, as it was too long for her taste. Then after a few minutes she stopped the orchestra and turned round to see where he was sitting, and failed; 'Drat the man; where is he?' she muttered, then yelled: 'Henry, can you hear the horn at Letter B?' 'No,' he bellowed back; 'he wasn't playing!'

Tchaikovsky	Suite from <i>The Nutcracker</i>
Glazunov	Symphony No 5
Dukas	<i>L'Apprenti Sorcier</i>
Glinka	Overture <i>Ruslan and Ludmilla</i>
Rachmaninov	Piano Concerto No 1
Elgar	Prelude and Angel's Farewell (<i>Gerontius</i>)
Sibelius	Symphony No 1
Mahler	Symphony No 1
Debussy	<i>Prélude à l'après-midi d'un faune</i>
Franck	<i>Variations Symphoniques.</i>

What was it about his actual conducting that was so unique? Firstly, he had an immensely strong personality, with fire and sheer power of command. Secondly, there was never any doubt as to what he wanted; he loathed any fluffiness. He really knew his scores, and had an infinite capacity for taking pains. Thirdly, he had an inimitable stick, and a complete command of gesture. He could literally show anything he wanted from the point of his stick, which moved as sensitively and gracefully as a violinist's bow. He would exclaim: 'Why don't you look at the point of the stick—it's clear enough. I practise regularly every day before the mirror!'

[illegible]

I regret that I never heard Nikisch, but there are only two conductors that have really studied the technique of the skill in my experience; one is, of course, Henry Wood, and the other Sir Adrian Boult. Orchestras do not like waving arms and hopping feet, and Henry never made an unnecessary gesture, though when lit up with fire, his whole body used to somehow emanate power. His feet seldom moved, except, perhaps at a climax, one foot would move slightly forward. Because of the terrific number of works performed, he would leave little to chance, and the parts would be smothered in directions like: 'RALL'; 'in six'; 'in three'; 'look out for the first beat'; and his scores also would be liberally decorated with reminders: 'a word to the violas here—always sharp on the B flat'; 'flute and clarinet never together at Letter A'! Though he never conducted from memory, he never let the score get in the way, and he must have been one of the first to use a very low, flat stand—but always insisted on a high rostrum. This rostrum of his would follow us about on tour, fitted with the brass rails and sockets through which he would drop his spare batons. He had a quick, jaunty walk, and an extremely upright stance; his head always up, looking at the orchestra or the soloist. His voice, by nature, was rather thin, but could penetrate a factory in full blast if he wished.

He had a high regard for his players, who used to call him 'Timber' behind his back, and one can remember no 'incident' that disturbed the good relationship. He demanded firm discipline and absolute punctuality at rehearsals—anyone habitually 'running it fine', and late, would not last long. He would be most loyal to certain players, particularly the winds, if they had been in the orchestra for years, and we sometimes wished he wouldn't. One old Dutch trumpeter, for instance, always damped our spirits when he opened Wagner's *Rienzi* Overture with that dreary flat sound a trumpet *can* occasionally make; but he was there until he died.

How Wood and the orchestra used to work in those days—the last month of the Proms was an absolute horror! On the Fridays there would be the morning rehearsal for the Promenade concert that evening (which, with the frightful encores in the second part, seldom finished before 11 pm). In the afternoon, another three-hour rehearsal for the Saturday symphony concert. On Saturday there was a morning rehearsal for the Saturday afternoon concert, which was an extremely tense one, at the highest possible standard. In the evening, the usual Saturday night Prom, and on Sunday there would be a concert in the afternoon and *repeated* in the evening. I suppose it was those awful double Sunday concerts that nearly killed us in the orchestra; indeed he used to wear a dreadful undertaker's frock coat, which got greener and greener with age. It cast a gloom over us. Then he always wore a low collar and a black waistcoat with his evening dress. The shock the orchestra received when one night he appeared in a brand new evening dress *and* a white waistcoat, reverberated for weeks, and finally exploded in a wonderful dinner party which he gave to the orchestra. We had just passed through a particularly trying season, when he invented a new style of rehearsal, which nearly drove the orchestra to madness, and this dinner party, complete with conjurors, won our entire forgiveness.

His rehearsals were timed for 10 am, and were always preceded by a solemn ritual. He would appear on the platform at 9.40,

while we all began to arrive and make the usual noises. On the piano would be his scores—typewritten lists of pieces for rehearsal, and two enormous tuning forks, mounted on yellow boxes: the one for the strings, of standard pitch; the other for the winds, of appropriate pitch, allowing for warming up. He would then seize one of these contraptions and walk round to every player, biffing the requisite fork with a timpani stick. 'Good morning, Mr Jones; a bit sharp, aren't you? Tune it down!' At 9.55 precisely, he would remove from a bulging waistcoat pocket a huge Waterbury watch and place it carefully on the piano, tick off certain works on his rehearsal list, and climb on to the rostrum. He would then pick a baton out of its socket in the brass rails, open his first score, and finally look round the orchestra. 'Good morning, ladies and gentlemen, Overture to *Tannhäuser*' (or whatever it was). The clock on All Souls' Church, Langham Place would then begin to strike. On the stroke of ten, down would go his first beat. (Mention of *Tannhäuser* reminds me that, with his usual passion for preparation and detail, he had special parts made for the violins in the Overture, as he hated seeing them turn over at the height of their celebrated runs. These parts were about three feet high, and we loved seeing all the violinists disappear behind these colossal books like tombstones.)

His rehearsing was tough, and there were continual demands from the rostrum: 'Attack this with the utmost ferocity'; 'I don't want any of your cosy *fortissimi*—I want a great sound!' 'No, no, that's no good, I can't hear anything; at the three *fortes*, strings play near the bridge, and make the sound penetrate.' 'Chatter, chatter, chatter; this is a rehearsal, not a mothers' meeting. Keep silence!'

I have spoken about his new style of rehearsing, when he decided one day that he wanted to hear the orchestra from the hall. So he put Charles Woodhouse, the leader, on the rostrum, and then settled himself, with his score, in the Grand Circle. We shall never forget that historic moment when suddenly the rehearsal was shattered by the frenzied pealing of a huge dinner bell. He used this so that he didn't have to shout to stop the orchestra. Then would come a spate of instructions. The orchestra stood this for a day or two, and then nerves began to suffer as we saw his hand steal to this frightful instrument of torture. So we pinched it, and in its place put a mini tea bell! After he got over his annoyance, this worked better, but we never got used to the idea.

As an orchestra trainer he was in a place by himself, except, perhaps, for Mengelberg. He was absolutely indefatigable over all matters relating to technique: bowing, ensemble, intonation, accuracy, and complete obedience to dynamics. How lucky the RAM was to have him training the orchestra for all those years!

He had a passion for orchestration, and was indeed a master of the art. He loved exploiting the instruments to the utmost of their limits (and sometimes beyond them). One of the finest arrangements he ever made was of the *Pictures from an Exhibition*, by Mussorgsky, which was far more exciting than Ravel's. It is a shame that it is now seldom, if ever, heard. In 'The Gates of Kiev', the last of the pictures, the strings rush wildly about in arpeggios and scales, from the top to the bottom of their instruments. We often wondered what would have happened if he ever asked the sections, or desks, to play this on their own! Another famous arrangement was by his *alias*—

Paul Klenovsky—of Bach's organ Toccata and Fugue in D minor. We were always suspicious that Klenovsky was HJW, and finally he let the cat out of the bag. We always loved playing this, as, like all his arrangements, it was really exciting to play. He occasionally went a little far, and another organ Toccata and Fugue of Bach—the one in F—was not quite so successful. In the passage for pedals alone two euphoniums took charge, and while one took breath, the other carried on, and all this invariably produced giggles in the orchestra. But this was just a lapse, and although purists frowned on some of his arrangements of Bach and Handel, we thoroughly enjoyed them.

Wagner nights were nearly all enriched by his concert arrangements of the *Ring*, and they must have brought hundreds of people to Covent Garden; I know they brought me. There was one particular item: 'The Entrance of the Gods into Valhalla', which was a favourite—for three chosen players perhaps for the wrong reason: two violinists and a viola player became Rhine Maidens, and were spared a lot of backbreaking work. We used to disappear from the platform and play off-stage, behind the curtain. The first violin took charge and always gave the same instruction: 'Now boys, when Timber gives us our cue, DON'T play too loud'. However, we didn't often get a chance like this to show Henry our glorious tone-production, so it invariably became a competition: 'To Hell with the Rhine Maidens'!

I have said before that Henry was really fond of his orchestra, and when any of us were performing concertos we invariably got a little extra time at rehearsals, and a few tips, too. He was especially thoughtful for anyone who was having a composition performed.

One cannot believe that anyone in the world has even produced more new works, and the Appendix at the end of his book, *My Life of Music*, is worth reading by itself. Many of these may not have actually been first performances, but they were for London, and though a great many have passed into oblivion, here are only a tiny number selected at random, but which have become famous (these were after 1905):

Elgar	Symphony No 2
Tchaikovsky	Symphony No 4
Rimsky-Korsakov	<i>Spanish Capriccio</i>
Shostakovich	Symphony No 1
Rachmaninov	Symphony No 2
Delius	<i>Sea Drift</i>
Ireland	Piano Concerto
Vaughan Williams	<i>The Wasps</i> , and <i>Flos Campi</i>
Sibelius	Symphonies No 1, 4, 5 and 6
Bax	Symphonies
Walton	<i>Portsmouth Point</i> and viola Concerto
Butterworth	<i>A Shropshire Lad</i>
Stravinsky	<i>L'Oiseau de Feu</i>
Mahler	Symphonies No 1, 4, 7 and 8
Bruckner	Symphony No 7
Schönberg	<i>Five Pieces for Orchestra</i> (they were hissed by the audience!)

These are only a tiny number of the vast collection of works that first came to London in his hands; and a pretty big number of actual first performances. Then he was always keen on introducing the composers themselves, like Sibelius and

Debussy, to direct their own works. It was indeed his passion to attract all the greatest artists and composers to his symphony concerts, just as he helped countless young artists and composers through engaging them for the Promenade Concerts.

Something must be said about his accompanying. Critics have sometimes accused him of not being a highly sensitive musician. His accompanying gave the lie to this, as we always thought he was so extremely alert, and was always pitching into the orchestra for playing too loud. His stick used to follow the soloist as if it were magnetised, and I have never heard any soloist complain. I have had the luck to play a concerto with him, and it sticks in my memory for everything that one could want. (It is true that he conducted in front of the pianist, so he may have sometimes let the orchestra be too heavy for the audience, but for the real art of accompanying we all thought he was absolutely first class.) He must have accompanied every great artist in the world in those fifty years, and we knew how greatly they appreciated him.

In summing up this great man's achievements, the Promenade Concerts perhaps take pride of place, as, I say once more, in those fifty years, he completely revolutionised public taste through these concerts. Then his founding and training of the Queen's Hall Orchestra had a far greater influence on our orchestras than is generally understood. For years and years our finest players practically all spent some time under his training—even our greatest friends like Lionel Tertis had a spell. And hundreds of players must have been trained under him during his years at the Academy, from 1923 to 1944.

His absolute refusal to allow deputies may have meant the ultimate splitting-up of the Queen's Hall Orchestra, and formation of the London Symphony Orchestra, but he was right. Then his symphony concerts led the way to the present standard of playing, and it was at these that London first heard some of the greatest artists. And what of the nearly 900 works that he produced for London for the first time, a large number actually first performances!

He had great kindness, and really was concerned with the welfare of orchestral players, and always tried to get them better terms. Finally, he hated any form of showmanship, and the famous last nights of the Proms were always happy occasions, with the inevitable encore of *Rule, Britannia!*, but he would *never* tolerate any extravagance or demonstration of any kind. After the concert, he would shake hands with the principals of the orchestra, take one or two recalls, and then make a final appearance in his overcoat and quietly disappear. For this quiet dignity, the orchestra and the audience loved him. He was a *truly great* man, and we shall ever be in his debt.

[This article is based on a talk given by Mr Shore at the Academy on 20 March 1969—Ed.]

As was mentioned in the last issue of the Magazine, the Academy was recently honoured by the bequest, by the late Miss Harriet Cohen, of her valuable collection of paintings, which include works by such artists as Chagall, Utrillo, Matisse, Derain, Mirò, Pissarro and Maillol. She directed in her will that a number of these paintings were to be hung in a room to be named after Arnold Bax, and the remainder to be distributed elsewhere within the Academy.

The collection has in fact been displayed in Room 33, and was formally opened on 27 November by Miss Cohen's sister, Miss Myra Verney, who gave the following address:

'The RAM was the Alma Mater of Arnold Bax; therefore it is fitting that there should be a memorial room to him here. But there are two aspects of the man. First the great musician. John Ireland said of him: "He is the most musical of the lot of us". And after an apparently creditable performance of one of the symphonies, I heard Ireland say: "They can't understand a work like this. They can't make anything of it." Bax had his detractors, and I, who have grown up with his music, have always felt that it has never quite received its due. However, the growing number of performances of his works at the moment, together with the steady rise in membership of the Bax Society—the devoted officers of which are with us today—suggests that the wheel will come full turn and his music come fully into its own one day.

'But Bax was more than a musician. He was a poet and a playwright, under the name of Dermot O'Byrne—the adopted name showing how he was drawn to Ireland; and, indeed, he died and was buried in Cork, at whose University there is already a memorial room to him. A verse play of his own was performed at the Abbey Theatre, Dublin. He was a linguist, and translated works from Norwegian. An avid reader, he had many writer as well as musician friends, and friends who were scientists, artists and, yes, cricketers! A man of parts indeed; a whole man.

'My sister Harriet Cohen was known as the Ambassador of Bax's music—as she was of almost all her contemporaries who composed, whether British or foreign. This evangelism was not without its dangers; nor did it fill the exchequer. She functioned as a sort of British Council, but without a government grant. A Dutch critic wrote, "We love her playing, but we do wish she would play Brahms instead of Bax"!

'It was this aspect, though, of the composer as a whole man—not merely a musician in the narrow sense—that my sister wished to emphasise in this bequest of her pictures to clothe the room that was to become "The Arnold Bax Memorial Room". I have pleasure in so naming this room.'

The ceremony was preceded by a recital in the Duke's Hall devoted to chamber music by Arnold Bax. The programme included the Quintet for oboe and strings (Helen Powell, Sylvia Sutton, Avril MacLennan, Janet Schlapp, Robert Glenton), four songs (Norma Burrowes, accompanied by Noel Skinner), and two pieces for two pianos (Vivian Langrish and Ruth Harte).

Events, musical and otherwise, in Swaziland

Joan Last

Swaziland was in the news last September when it received full independence, but few Europeans have visited this beautiful little country or, indeed, know exactly where it is. About the size of Wales, it is bordered on the west by the Transvaal province of South Africa and on the east by Mozambique and Natal. The people are of Zulu extraction and speak that language, a large proportion of them living, as did their fathers and grandfathers, in family groups of thatched kraals that scatter the mountain-sides. They are a pastoral people, working to cultivate their small patches of land and to grow the 'mealmeal', which is the staple diet of the family, or tending their few cows, donkeys or goats. Colourful in the extreme and handsome in appearance, they have a certain dignity of bearing, and the motorist who

passes by on the red dusty roads will probably be greeted by an upraised hand in salute.

At the opposite end of the scale we get the educated minority, now ruling their country under the influential eye of King Sabuza II. The King preserves all the traditions of the Swazi and, though he is very well educated and speaks perfect English he sees no reason why this should change his way of living. He has ninety wives at the present time and children too numerous to count. Under him the Swazis are of one tribe, and there is a unanimity which bodes well for the future. Mbabane, the capital, has 14,000 inhabitants and the largest proportion of the European population. It boasts a Parliament building, two golf courses, one traffic light, a Casino (run by Italians) and a Theatre Club (for the Europeans). There is a small broadcasting station but there are no concert halls or orchestras and no musical training centres. Recently, the Associated Board conducted its first ever examination session of one day and the results figured largely in *The Swaziland Times*.

My first musical experience was to visit Broadcasting House to talk and make a recording of some music. The station has one excellent but small studio and one control room. The Director of Broadcasting, Mr Ian Ayres (now replaced by a Swazi) himself acted as technician and I was interviewed by the Director of Education. Hardly had the programme started when I received a sudden summons to the control room, where had collected a panel of gentlemen, headed by the Deputy Prime Minister, to listen to and choose a recording of the new National Anthem. This anthem was composed by David Rycroft of the University of London, and was to be used in the forthcoming Independence Celebrations. The Deputy Prime Minister is well known for his bravery in the Second World War but, I suspect, is not a musician. Thus the panel existed to indicate to him which recording he should select, and his edict was duly reported to the people. Later I made a recording of a piano arrangement, which could be used for the celebrations way out in the 'Bundu' where only a small tape-recorder would be available.

I did not have the opportunity of learning about the native musical instruments, but singing is by far the most natural way in which the Swazi expresses himself musically. Every morning a lorry-load of workers would pass through our village on the way to the plantations, singing lustily as they went. The effect, in full and rich harmony, is most exciting, especially to European ears.

During the last decade education has come very much to the fore and one can anticipate that before very long the educated Swazi will be in the majority rather than the minority, that European costume will be adopted and the people lose much of their colourful and native way of living. At present there are not enough schools to accommodate all those who wish to go and, even if the parents can scrape together the 6s or 7s termly fee, the children may have to wait until they are sixteen or seventeen before a place is available. Those who go to school walk the long distance barefoot and behave in an exemplary way, for the opportunity, once grasped, cannot be lost.

Singing is an important part of the curriculum and, strangely enough, many songs (apart from the native music) are taught by the Tonic Sol-fa system. I have not met any school that possesses a piano, so the choir trainer has to be a good musician, especially

as all singing is in four-part harmony. I had the fascinating experience of judging the Schools Singing Competition, run on almost Federation lines but in a very different setting from the English festival. As far as I know Swaziland does not possess a hall large enough to accommodate a vast crowd, and all assemblies are, naturally, held in the open. So, on a cold July day (for this is a winter month south of the Equator) we set off in the Land-Rover, over rough and almost unrecognisable tracks, fording two rivers and eventually arriving at Ntonjeni, a vast open space set in the midst of mountain ranges, which is used for all kinds of singing and dancing activities. My table was placed under a tree, ostensibly to shield me from the sun, which can be intensely hot, even in winter. But the sun did not shine that day; instead we had one of those rare cold and blustery days so that my chief concern was to see how many rugs and coats I could collect to keep out the bitter cold.

The children, however, seemed not the least concerned. They sang and danced as they waited, and gave a round of applause to each new choir that arrived, marching over the mountains and singing as they came, again in full and rich harmony. Refreshments arrived on the heads of the local kraal dwellers, fresh-picked bananas and oranges, paw-paws and passion fruit. When the competitions started the behaviour of the audience was amazing, the children standing for hours, barefoot, in the bitter cold, absorbed in the music and completely oblivious to discomfort. The names of the competing schools fascinated me—Sidweshini, Vusweni, Engingeni, Mishingishingini, Phophonayane, Ntonjen, Hele hele—to name but a few. The singing was in four-part harmony, even in the junior sections, and was amazingly good in view of the limitations that exist in the schools. The chief problem was balance, for no boy will sing soprano, it being considered effeminate, thus the hefty young men, singing at full-strength, tended to outbalance the girls, to whom the top part was allocated. Needless to say the school that overcame this problem was the winner! I was not able to allocate marks for words, though the diction sounded remarkably clear. The interpreter told me the meaning of the songs and, as each choir adopted a different key and tempo one was able to get an idea of mood and style and judge accordingly. Adjudicating, through an interpreter, does not need to be a long drawn-out affair. The winning schools greeted their successes with yells of delight and the cups were presented in true European style. We were given a tremendous send-off, the children running after the car, laughing, shouting and waving until we disappeared into the distance.

Another fascinating experience, with only a minor musical side to it, was a visit to the King's kraal at Matzapa. In some ways this was a bitter disappointment as the King was to have given us an audience. But, owing to the confusion and bad English of the interpreter, we had not understood this, nor the time at which we were expected, so, exactly ten minutes too late, we passed the sentry, who guards the entrance with a small length of chain, over a cattle grid, and found ourselves in the forecourt of the European-style 'palace'. This is a long low building, made of stone, with a green roof. It cannot have more than twelve or fifteen rooms, but is totally enclosed on one side by the hundreds of small mud kraals in which, one assumes, dwell the many wives, children and servants. In front of the palace ordinary

domestic cocks and hens mingle with peacocks and guinea-fowl. Surely a royal palace has never had a more informal setting!

We were welcomed by one of the princesses, a really beautiful girl, who, through our interpreter, told us that the King had left two of his wives to look out for us, should we arrive. As we approached the royal drawing room our interpreter and the princess seemed to crouch almost on hands and knees, and we wondered whether we should do the same. However, we held our heads high and this did not seem to displease the two handsome queens, who greeted us in the plush surroundings of the drawing room. Conversation, through an interpreter, seemed to lag a little until I tentatively asked whether the ladies would do me the honour of allowing me to photograph them. They were delighted, sent for their best necklaces and posed for me on the steps of the palace entrance. Much laughter and chatter broke up the formality of our visit and we all became firm friends. The afternoon ended with a prayer meeting, conducted by one of our escorts, a lady from the Nazarene Mission. The two queens, being Christians, are only allowed by the King to have female missionaries visit them, so this was an opportunity. The service opened with a hymn, so long that even I learned the Zulu words and its repetitions as it steadily rose in key and volume. Next came a sermon, preached with a tremendous sense of drama and interpolated with 'Oh's' and 'Ah's' from the queens and princesses. Finally a prayer, during which we all remained on hands and knees for a full twenty minutes. As I rose stiffly to my feet I wondered whether, in a month's time, I should really believe that I had been 'crawling' on the floor beside two colourful Swazi queens, or would I think it had been some kind of dream or visit to the 'Never-never Land'!

The village where I was staying, Piggs Peak, is magnificently sited in the mountain and forest area of Swaziland. Forty-eight miles from Mbabane, only about ten per cent of the population is white, and in the small shops one rubs shoulders with handsome Swazi warriors, witch doctors, royal princes and hundreds of voluble women, each carrying a baby on her back and her belongings on her head. My friends work in the hospital, and I found myself immediately involved with clinics for the mothers and other Red Cross activities. The big problem is the number of children who suffer from malnutrition through wrong feeding, or who are completely abandoned. Not only is marriage polygamous but every Swazi girl has many children before she finally marries.

On Sundays I played the harmonium in the village church. They had not had an 'organist' for over a year, so this was quite an event, and solemn black-eyed children watched me with fascination. The church was packed, mothers taking up their positions on the floor in front and feeding their babies when they became restless or fretful. The congregation was almost equally black and white, the service being conducted in Zulu and English in alternate sentences. The hymns were sung in the two languages simultaneously and, as the Swazi volume of tone was far louder than the English, I had the continual problem of concentrating on which verse we had reached! Not having been used to an organist, some of the congregation had improvised 'African-style' harmonies to the hymns. These were rather different from my Church Hymnal edition and at times the effect was somewhat odd! But I am sure no greater paean of praise has ever risen to heaven than from that tiny church, set in the mountains of Swaziland.

The Eighth International Congress of ISME

Jean Cochran

The International Society for Music Education chose Dijon last July as its centre for the eighth conference since its inauguration. For those of you who only know Dijon as that station somewhere on the way to Switzerland, let me tell you first of all that it is the most enchanting little mediaeval town, nestling in the heart of Burgundy, with food and wine that are the best of everything French. You may think that this is irrelevant, but when organising a conference one of the first things to consider is accommodation for the delegates, and food at a reasonable price.

For me the conference started as soon as I arrived in Dijon station on the evening of Monday, 1 July, for I was immediately aware of delegates coming from all over the world. My first two contacts were in the taxi which took me to the Conservatoire—a Swiss woman and a Chilean; later into a car to the University where I was staying, with delegates from Luxembourg and Queensland. The following morning the conference was opened officially in the Salle des États, a Town Hall built in the time of Napoleon. The main street was hung with various sorts of bunting, and letters advertising our presence, and from the windows we could see into the courtyard and hear the town band, in their gold-braided blue uniforms, give us a really French welcome. Altogether, a thousand delegates were present in that room, and for me, at least, it was a moving experience. Where else in the world could you find so many different nationalities bent on one common aim—that of doing something for anyone who cared to listen? After the opening speeches had been made, there followed a concert by the Conservatoire orchestra, including—appropriately or inappropriately according to one's view—a performance of Saint-Saëns's *Carnival of the Animals*. After a short lunch break, the main proceedings of the conference started. Here I should say that ISME itself embraces music education at all levels, and though the principal theme of the conference was the application of technical media, it was organised so that delegates should have the opportunity of listening to speakers on a wide variety of topics. Three languages were chosen for lectures, English, French and German, but needless to say one also had to be prepared for Russian translated into French, or even Japanese.

The morning sessions were held at the University. Situated on the outskirts of Dijon, it comprises several gigantic and very modern buildings, with all the facilities that one could want. I was most impressed by windows that darkened silently under shutters at the press of a button. Knowing what a pantomime it is in so many schools to get the blinds to work efficiently, when one wants to use visual aids, these shutters were a real time-saving device. The mornings opened at 8 am with the first lecture in French, on some aspect of French music education. Here I can say quite honestly that, with the exception of music at Conservatoire level, we in England are fortunate to have music education in schools of all grades and all stages. Hearing that I was a musician working in an ILEA primary school, many of the French teachers attending the conference bemoaned that there was no music in France below secondary level, with the exception of that in music schools. And such things as a regular allocation of money for technical equipment as we know in London just does not exist. In this context it did strike me that one did not only attend a conference merely to get something out of it, but also if possible to encourage reforms wherever one could.

At 9.15 am the next step was to find the correct lecture hall for what was for most people the most important item on the conference agenda—a demonstration of methods. At this juncture, I must mention the importance of planning accurately which hall is to be chosen as suitable for a certain method. It can be quite disastrous to have a last-minute change of plans. Where as many as fifty countries are represented the language problems can be enormous, and re-directing the delegates to the right place in a large university such as Dijon in order to get to the lecture or demonstration on time is not easy. It was sad that there had not been a little more foresight in this direction. This might seem a trifling point, but it is wise for prospective lecturers to make sure that the hall offered to them really does contain all the right facilities. For instance, make sure there is a piano, or the right size screen, or even an electrical plug for technical equipment, and ascertain the size of stage. The grouping of dancers or a choir is often a vital part of performance. The demonstrations included teaching methods from all over the world. Personally, I should have liked to have seen more of the demonstrations, but as they were running concurrently this was not possible. However, I resolved to find out more about those I missed. A fascinating display was given by the Dalcroze Institute from Geneva, on dancing and movement. It was obvious that the co-ordination of the young girls was very much better than most of the musicians present, for some of the exercises were tried on the audience—unsuccessfully. I would recommend any school teacher to explore Dalcroze.

In another sphere of music was a demonstration of the Kodály method by a girls' choir from Hungary. Using Sol-fa to sight-read, they achieved an extremely high standard. There were also demonstrations of Carl Orff, and of the Suzuki method from Canada. This is supposed to give startling results in instrumental playing, and I would recommend teachers to look into this. I'm sure information can be acquired from the Canadian Academies. One of the most delightful sessions was spent listening to M Marthenot of the Marthenot School in Paris. A man of practice as well as of theory, he reminded us that the smallest child can have musical perception. Using aural and vocal experiments, and exercises, he taught in front of us a small group of five-year-olds. Quite apart from his considerable musicianship, M Marthenot reminded us in his approach to each child, of the value of patience and kindness, essential commodities in any teacher's make-up.

Immediately following the demonstrations were a variety of lectures on some technical topic. It was up to oneself to choose either what might be most useful in one's own job, or to choose a topic that broke entirely new ground. One of the most interesting for me was a talk given by a Russian piano teacher from the Moscow Conservatoire on the use of a computer to coach students in aural work. Obviously no computer can replace a teacher entirely, but in this case it could save very valuable teaching time. We saw the computer in action testing and answering the student, and what was more the cost was very moderate. If one could draw a parallel to this, the language laboratories in some of Britain's most progressive schools are using similar methods. Other technical media such as the use of video-tape recorder, radio, film strip and film were also the subject of lectures. John Hosier of BBC schools music, television,

gave one of the most efficient and interesting talks, and I would say in this direction that we are way ahead in Britain.

Later in the mornings more talks on technical media followed, usually as background to a film, or one was free to listen to the different directors of conservatories give an exposition of their own institutions and their aims. Dimitri Kabalevsky gave an inspiring and lucid account of different types of music schools and conservatoires in the Soviet Union. Altogether, there are 4,500 music schools in the USSR. Need we ask why the Russians produce such marvellous performers?

After a short break for lunch, one rushed into the centre of Dijon to the Town Hall, where the plenary sessions took place. These were lectures of a more general nature, which assessed the pros and cons of media in music education, and other wider principles. The rest of the day was filled to capacity with a variety of concerts, also running concurrently. Two thousand school children and students from age five to university age and mostly of good professional standard, were flown from all over the world to perform at the conference. A tiny Finnish solo violinist, for example, played impeccably with a chamber orchestra. The singing of the Moscow children's choir was quite outstanding. Although the choice of music for the American Illinois state choir and orchestra was not to my own personal liking, it would be hard to find such a high standard of playing in children of thirteen or fourteen years of age; one could only say their technique was quite professional, and it said much for American teaching standards. The two cathedrals in Dijon provided a fitting setting for concerts of church music. Altogether, one could keep going well on into midnight, if one had the stamina.

On the debit side of the conference, it was a grave drawback to have no time for discussion groups. The only opportunity for any exchange of ideas was over a meal in a Dijon restaurant. It is hoped that this lack will be remedied at the conference's next venue in Moscow next year.

Information about the next conference should be available soon from the General Secretary of the Incorporated Society of Musicians, London. For anybody hoping to participate in the next conference, papers to be read should be sent in at least six months before. I am hoping that this time in addition to a good-sized British delegation, some of our music institutions and academies will consider sending groups of performers. They would find it a marvellous experience.

Obituary

**Garda Hall
1899-1968**

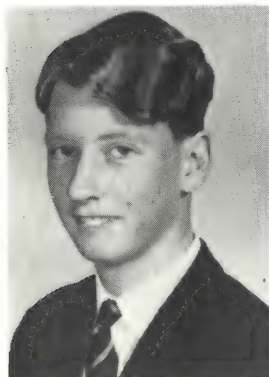
Roy Henderson

The death of Garda Hall brings a nostalgic reminder of pre-television days when miscellaneous and popular concertos formed a large part of the musical life of this country. In this field Garda Hall excelled, not only for the clear purity of her voice, capable of agile coloratura, but also for the wholly delightful charm and warmth of her singing, which was an exact reflection of her own character.

Garda Hall distinguished herself as a student at the RAM in the early twenties, winning the Gilbert R Betjemann Memorial Prize for operatic singing, and other prizes, and also by giving unforgettable performances. Those of us who heard it will always remember her most moving singing of the Blind Girl in Mackenzie's *Cricket on the Hearth*. A successful career followed, with innumerable concerts in both Britain and South Africa.

**Nicholas Blake
1948-69**

*Janet Craxton and
Alan Richardson*



Garda was dearly loved by her audiences and the many friends who mourn her loss.

On 3 January a tragedy occurred in the untimely death of Nicholas Blake in the second year of his studentship. Many of us will have already learned of this to our great sorrow, and we are faced, at such a time, with the unanswerable question: how *can* such a thing happen? By whose decree can a life of promise be brought to such a sudden ending? There *is* no answer, and we find ourselves face to face with the unalterable fact that Nicholas, in all his youth and promise, is no longer with us. The very deepest sympathy of us all is extended to his parents in their grave and irreparable loss.

An oboist of talent and distinction, he will long be remembered for his joy and enthusiasm for music, and for the way in which he dedicated himself to his several tasks with a vocational urge to musical achievements of his own set standards. Unknown to many of us, he was a keenly self-disciplined composer and left an astonishing number of manuscripts of original works and arrangements, which are themselves an ever-present tribute to his industry as a worker and inspiration as a creative musician. These and the very fresh memory of his cheerful and lovable personality will help to endear him to all who experienced the happiness of knowing him. His was a real example, and it will live for ever in the minds of us all.

**Andrew Gold
1922-68**

Norman Tattersall



Photo by BBC

The sudden death of Andrew Gold on 3 December 1968 came as a great shock to us all. His career was unusually varied and he will be remembered for his vital personality, his sincere approach to music and his concern for the welfare of others.

Andrew was a prominent student who won many prizes, appeared in many operas and distinguished himself on the concert platform during his student days. He later enjoyed a successful career as a singer and became known for his versatility and his artistry and his sense of style. He was also a fine administrator and, after a comparatively short spell at the BBC, became, in 1965, Chief Assistant, Light Music. In the space of three years he made a tremendous impact there and made many changes where changes were most needed. It is a tragedy that what was obviously going to be a successful career in yet another field should have been cut short at such an early age.

We remember him with pleasure, for he was pleasing to meet and agreeable in conversation; he was forthright when defending the rights of others and would go to endless pains to defend an opinion if he believed it was a right one and had a right motive. Above all, he was a family man and although he and his wife, Pamela Woolmore, enjoyed success together as singers, it was at home with their daughter Amanda that the real Andrew was to be seen. He was happiest, I believe, pottering around the house or garden where his practical and creative talents were as apparent as in his professional career. He will live vividly in our memory and we extend to his family our sympathy at this time.

**Granville Jones
1922-68**

Emanuel Hurwitz

20

Granville Jones, who died so tragically last December, was both a violinist and musician of exceptional qualities. It was my good fortune that he became a member of my string quartet in 1948. I realised that this young man would not be playing second violin for very long. He already possessed a complete and



**Montague Phillips
1885-1969**

F T Durrant

unerring technique, coupled with a classical style of dignity and simplicity. From the first rehearsal he fitted immaculately, and often had to wait patiently while we other three sorted out some technical problem. Although we were a successful and bus ensemble, he found the time to practise many concertos which he performed with great success in Wales and for the BBC.

After playing with me in the Goldsborough and Boyd Neel Orchestras he accepted the leadership of the Boyd Neel Orchestra where he had been the principal second violin and later, when this became the Philomusica of London, collaborated with Thurston Dart in both leading and directing. Although for a time he led the London Symphony Orchestra with great success, the chamber music repertoire was always nearest to his heart and eventually he founded the Delmé String Quartet (named after his eldest son), which in a very short space of time established itself as one of the most significant artistic ventures in this country. Regrettably giving up this quartet for reasons of health, he later formed a notable string trio which he led magnificently until his untimely death.

He was a universal artist who could perform works of every period in a style always his own but also at one with the composer. As a leader his exceptional powers of sight-reading and quick grasp of the music made any conductor's task an easier one. Deeply and objectively self-critical, he expected as much from others as from himself. The recordings of the Handel Concerto Grossi and the Bach Brandenburg Concertos he made with the Boyd Neel Orchestra and Philomusica are a legacy of beautiful style and impeccable violin playing. He will always be remembered with deep affection and respect by his colleagues.

[Granville Jones studied at the Academy between November 1939 and February 1942, and between February 1946 and July 1948, with Rowsby Woof, Frederick Grinke and David Martin; he won the Alfred J Waley Prize, the Beare Prize, the Rowsby Woof Prize, the Arthur Catterall Prize and the Ray Leeming Prize. A Granville Jones Foundation has been instituted by a number of eminent musicians with the object of establishing an open major scholarship to be awarded annually or biennially, and also of purchasing a violin of high quality that could be loaned to a deserving student. Donations should be sent to Dr B Roughton, 14 Hazlewell Road, London SW15 (PUT 1903). A series of four memorial concerts is to be presented at the Victoria & Albert Museum during the autumn; the programmes will be chosen to reflect the kind of music that Granville was particularly associated with, and will include two concerts devoted to string quartets and to quintets, and one by Philomusica of London, which he led and directed for several years.—Ed.]

A brief survey of Montague Phillips's activities is all we have space for: he joined the Academy as a first-study organ student 1901; won the Henry Smart Scholarship in 1902; the Macfarren Scholarship in 1906, by which time he had become a first-study composition student. He won the Battison Haynes Scholarship, the RAM Club and Charles Lucas Prizes; was elected ARAM in 1909 and FRAM in 1922, about which time he returned to us as a professor. His first harmony master was J B McEwen (afterwards Principal) who eventually transferred him to Frederick Corder, because at that time he was perhaps the most influential teacher on the staff. Monty told me this story himself and never forgot

the kindness and self-sacrifice of his former master. This was typical of Sir John, who always tried to put the good of the student and the RAM before all personal prestige. What a lesson for us all!

As to Montague Phillips's compositions, his light opera, *The Rebel Maid*, is probably his most successful work (it was written during his war-time service). His song output exceeds one hundred and fifty, several of which were best-sellers. His large-scale works do not appear to have made the same headway. They include two concertos; a symphonic poem, *Boadicea*; an Empire March (Proms, 1942) and several overtures; also an Easy Communion Service, for not-too-good choirs (their name must be legion). What of his music to-day? Surely *The Rebel Maid* must stay with us, so perhaps, one day, the bright young men who sway the operatic destinies of the RAM will decide to: Go gay—Go light—Go English, and produce this charming work, partly as a tribute to a distinguished ex-student but mainly because of its sterling worth.

What a lovable person slipped out of our lives when Leslie Regan passed away so suddenly! What a unique geniality and integrity in all he did and loved! For so many years his friendship and companionship has been a constant joy to me and to so many, who knew him as a fine musician and an admirable man.

In the early days he was my pupil, and one whom it was not only a pleasure, but also a privilege, to teach. Since those days his friendship and loyalty have been constant. For some years we were near neighbours in Grove End Road—next door but one to each other—and they were such happy days with the Regan family so close. One got to know Leslie as a happy husband and a proud and wise father. He was always a wonderful host with so many occasions that were in Leslie's words 'calling to be celebrated'—Leslie's way of showing gratitude and affection for so many good things in life. I shall never forget Leslie's father, who was very deaf, roaring with laughter after one of Leslie's good stories, saying, 'I never heard a word of that one, but I could tell it was a good 'un by the expression on your faces!'

Leslie's work for the RAM Club will always be remembered for its capability, thoroughness and the utmost courtesy and consideration. There was never an occasion when any help given to him failed to receive a prompt note of thanks the next day in Leslie's most gracious manner. And beneath this geniality was a serious and brave mind that approached matters of principle with courage, zest and thought for others.

So in our thoughts and memories we can in Leslie's words 'celebrate' with deep gratitude and affection the fact that we were fortunate to know such a very lovable man, whose life was devoted to his work, and to those whom he loved.

It was during the First World War, when musicians were scarce, that the young man walked into St Paul's Choir School to take a practice. We eyed him with suspicion and when he started on a dull routine setting of the Magnificat, which we rarely rehearsed, it was too much to bear. So I, being head chorister, said: 'Please sir, we know this'. He said: 'Well, if you know it, why don't you sing it better?' He played Chopin to us after the practice and completely won my heart.

Not long after that he joined the Army, but one Wednesday

morning he received an urgent request to go and play matins in St Paul's. He duly turned up in uniform, and it is worth recording that he is probably the only man who ever played a service in that Cathedral wearing Army boots. I sang in that service and can testify that his pedalling was faultless. After the war he could be seen top-hatted on a Sunday afternoon making his way to St Paul's to play the last hymn and organ voluntary. He was then organist of Christ Church, Newgate Street, and also assistant to his teacher, Stanley Marchant, at St Peter's, Eaton Square, where he had been a chorister.

His next appointment was at St Peter's, Cranley Gardens, and I succeeded him at Christ Church. Being ill-equipped for the job, I went to him privately for lessons, and he taught me all the 'tricks of the trade'. He got me through my FRCO—paper-work as well as playing. He helped me in choir-training, accompaniment and in starting a choral society from scratch. He was a fine teacher.

I used to sit with him in the organ-loft at St Paul's for matins on week-days and also at his weekly organ recitals in Newgate Street. Here he had the assistance of solo string players, and I was able to hear many fine players such as Jean Pougnet, Douglas Cameron, Lily Philips, Enid Bailey, and Norah Stevenson—who I like to think spurred Leslie on to a proposal of marriage by her ravishing playing of *Hymn to the Sun*—and how resourceful his accompaniments were in this varied assortment of string pieces which he had to tackle on the organ! Leslie's love of strings influenced his style of playing and his sensitive interpretations also reflected an admiration for Matthay.

Leslie as a student and I as a chorister had each been in close contact with Charles Macpherson and Stanley Marchant. When, after the sudden death of Macpherson in 1927, Marchant was appointed organist of St Paul's, Leslie was the obvious choice as the new sub-organist. It was a bitter blow to him and an embarrassing surprise to me when I was offered the appointment. He and I had little realised that all this time he had been preparing me for the job which he himself wanted so dearly. Yet he was the first to congratulate me and he never showed any signs of resentment. Moreover, he was always ready with his sympathy for others who encountered similar disappointments.

As a conductor his musical integrity was unquestionable and his technique inherited from Sir Henry Wood. His manner in rehearsal was stimulating and colourful. I well remember a fine performance of Dyson's *Canterbury Pilgrims* with the Dulwich Philharmonic at the Crystal Palace. It is impossible to estimate the influence which Leslie exercised over others during his varied and busy lifetime.

My last association with him was at my Organists' Holiday Course at which for the past three years he gave help and encouragement to students of all ages, and it was at their request that he came a third year—and would that he could have come a fourth. I cannot do better than end by quoting from a letter which I received from one of these enthusiasts. 'The death of Mr Leslie Regan is certainly a great loss, since I consider him to be one of the finest personalities I have ever known. I can only speak from very limited experience, but he had a way with him which I can regard with very happy memories. I have no doubt that many who knew him on the Organist's Course must feel a deep sense of loss and a conviction that here was a real character. I would like you to know that I am thinking of you and your colleagues at this time.'

Leslie Regan 1899-1968

Harold Craxton



Photo by BBC

Douglas Hopkins

**Franz Reizenstein
1911-68**

Alan Bush



[This tribute to Franz Reizenstein, as a composer (by Dr Alan Bush) and as a pianist and teacher of the piano (by Mr David Wilde) is taken from a transcript of an illustrated lecture given under the chairmanship of Sir William Montagu-Pollock at the British Institute of Recorded Sound on 9 January 1969.]

Franz Reizenstein was born in Nürnberg in 1911 and was a student at the Berlin Hochschule from 1930 to 1934. He studied composition with Paul Hindemith and piano with Leonid Kreutzer, a famous teacher of the piano in Germany at the time. He left a description of one of the pedagogic routines instituted by Professor Hindemith, who was a professional player of the viola but who also played a large number of wind instruments; he was very anxious for his students to do likewise. Franz wrote: 'He arranged for his students to take up different wind and stringed instruments in turn, so that we should acquire a working knowledge of them. We played together regularly and provided most of the music by composing it ourselves. We were known as the Brigands' Band and would not let anybody listen to the ghastly noises we produced—not that anybody wanted to—but we did learn how to write for the various instruments.' That was valuable practical experience and I can't think of any similar thing which has ever been organised in this country.

The following passage from the introduction to Hindemith's book *The Craft of Musical Composition* expresses very closely Franz Reizenstein's own attitude to music and to creative art. Hindemith wrote as follows: 'Although the creative process in its highest stages may always remain hidden from human comprehension, as may the mysterious source of artistic work in general, yet the dividing point between conscious and unconscious work can be raised to an extraordinary degree. If this were not true, everyone in whom this point lies at a very low level could assert that he has created the greatest works of art. There would be no difference between Beethoven and any other composer who had with difficulty achieved a mere quarter, say, of the height of artistic achievement that men may attain, and knew nothing of the other three quarters that still lay above him. Such a little man would not care to speak of technical matters but would instead refer to his impulse, his feeling, his heart which had prescribed the way for him. But must not this impulse be tiny, this feeling negligible, if they can express themselves with so little knowledge? Is not an immense mastery of the medium needed to translate into tones what the heart dictates?'¹ I think it was Franz Reizenstein's ambition to translate into tones what his heart dictated, and to achieve that aim his studies remained voluminous and continuous throughout his life so as to enable him to realise it more and more completely as he grew more and more mature. In an article he wrote in 1964 about Hindemith occurs the following passage, which has a bearing also on his own world outlook in relation to music: 'When attempting to assess Hindemith's unique position in the musical scene today we must bear in mind that there is at present a tendency to encourage novelty *per se*, whether good, bad or indifferent. It seems to be assumed that the arts must keep pace with the rapid development of science; listening to some electronic music makes us wonder whether the musical atom has

¹ Hindemith: *The Craft of Musical Composition*, Book I, pp 11-12. (Schott & Co, London.)

been split. In all branches of the arts there exists a desire to delve into decadence and revel in the macabre, both things far removed from Hindemith's ideals. Vociferous advocates of surrealism, who proudly proclaim that they have freed music from the shackles of tonality, tend to minimise Hindemith's great achievements because he had the courage to expose the basic errors of their doctrine. Any music cast in traditional form or idiom is suspect in their eyes, even if it is of first-rate craftsmanship. They may continue their delirious dance around the serial golden calf indefinitely; this is of little consequence to the general public, who will decide in the long run which kind of twentieth-century music it wants to hear. Some irresponsible critics, over-anxious to jump on the *avant-garde* bandwagon, present a false picture of Hindemith's position in present-day music, but most musicians agree that his music will live for a long time to come.'² Reizenstein accepted Hindemith's general theory of composition set forth in the book, *The Craft of Musical Composition*, and I well remember that when I was in the Army and stationed in London, where Franz, who worked as a railway clerk during the war—he was not fit for military service—was also living, we spent three evenings going through this great treatise most carefully and discussing its theoretical implications. It is very rare that composers get together in this country and discuss seriously the theory of composition; I had studied Hindemith's book carefully and had written voluminous notes on it, which I discussed with him. He himself had never discussed it with anyone before—no one else had seemed to want to do so—and he was very pleased to find somebody who was prepared to spend adequate time to go through it thoroughly. You could not have found anyone better informed or with a profounder grasp of the implications of Hindemith's theory than Franz himself.

He came to London in 1934 in order to avoid the Jewish persecution by the Nazis in Germany. When he came here he did become very English and adopted our way of life as far as he was able; indeed, an interesting thing is the fact that in his vocal music he sets the English language extraordinarily well, with very much better regard to the metrical accents and peculiarities of the language than many native English composers. He was approached on this subject in 1950 by a music critic and asked 'How is it that you set English so well?', and he replied, 'Well, you see, I've lived very much longer in England than I ever did in Germany; I was only twenty-three when I left Germany and now I am fifty or more, so it shouldn't cause any surprise that I understand the metrical accents of the English language'. He studied the piano with Solomon and became professor of piano at the RAM in 1958, and professor of piano at the Royal Manchester College of Music in 1964. For several years he took a class of amateur composers at Hendon Technical College and taught them the technique of the art of composing. He was a man who was very anxious to work practically with musicians and for music in whatever field the opportunity presented itself to him.

David Wilde

Franz Reizenstein was not just a composer who played the piano. He was a master pianist who, in his younger days, had undertaken performances of works such as the 'Hammerclavier' Sonata of Beethoven and the B minor Sonata of Liszt, with great

² The Listener: 20 March 1964. *Paul Hindemith*.

success. I say 'in his younger days' because later on his absorption with composition led to his piano playing becoming more introverted, and he played the big solo repertoire rather less frequently. At this time he became one of the finest players of chamber music I've ever heard. In addition to collaborating with Max Rostal and Erich Gruenberg, he played with Raymond Cohen, Szymon Goldberg and Maria Lidka, who was for many years the violinist in the famous Reizenstein Trio. Recently he also played with particular pleasure with the great American cellist Leslie Parnas. He had also worked with Léon Goossens. I am sure these distinguished musicians will not mind my saying that his powerful mind tended unobtrusively to dominate any group in which he worked.

My own long association with him began in 1945 when my parents arranged for me to make regular visits to London from the north to study with him. I was then ten years old. The problems involved in this arrangement were, for my parents, immense, and after 1947 I was sent for study nearer home. In those two years, however, Franz Reizenstein had been able to lay the foundations of my technique, and these still remain although I have learned much since then from other sources. I would like at this point to say that I regard Reizenstein as one of the truly great piano teachers of our time, and perhaps of any time. His name certainly deserves to stand beside those of Leschetizky, who taught Paderewski and Moiseiwitch; and Blumenfeld, who taught Horowitz, Simon Barere, and Iso Elinson. He was great in that he knew exactly how to play and how to explain his knowledge, and in that he was intimately acquainted with virtually every work in the repertoire from Bach to the present day. This is difficult to prove but I believe it to be true. I only caught him out once, with the sonata of Hans Werner Henze, and he proceeded to give me a brilliant interval-by-interval analysis of the fugue subject on the spot. The composer's mind never seemed far away in his lessons, and it was of immense value to his students.

I would like to illustrate that point with the opening bars of the slow movement of Beethoven's Sonata in A flat, Op 110. I remember that when I studied this work with Reizenstein he stopped talking as a pianist altogether and spoke as a composer. The resultant formal analysis was not something imposed on the music from outside, but rather a kind of re-tracing of the composer's steps. He showed me by illustration at the keyboard that this entire passage is built up of rising and falling semitones and whole tones.



This kind of thinking was always present in Reizenstein's lessons. When he came to England he was fortunate to find in Solomon a teacher who was also a kindred spirit, because the total integration of means and ends which so characterised the work of Reizenstein's composition teacher, Hindemith, was also the outstanding quality which made the name of Solomon a legend in our time. For Solomon and for his pupil Franz Reizenstein, technique was not something to be learned and then

applied to the music; it was something that arose out of the music itself.

The way to stretch technique was not to learn complicated exercises but to learn difficult works—which all Reizenstein's pupils did. He never worked laboriously through whole books of studies. Although he taught some Clementi and Czerny, he selected only those exercises he wanted. I remember once discussing various books of studies with him, and asked his opinion of one. He replied: 'If you want to go from Hampstead to Golders Green *via* Victoria, that's your business'. Nevertheless, when I first went to him he gave me a rigid course of basic technical training. At that time I had already played big works, and at my first lesson I played the B flat minor Scherzo of Chopin, and E flat Sonata, Op 7 of Beethoven. I remember that after I played to him he said, 'Well, I think we have got to stop you playing pieces altogether for a while'. I didn't mind this in the slightest, in fact I found it rather exciting. But as if to forestall any possible objection from me, he then went on: 'You mustn't feel sad about that because when you come back to playing pieces you will play them very much better'. Then he said, 'I think you're used to sitting rather high, aren't you?'. I had no choice but to admit that this was so. 'Well, that's the first thing we've got to alter.' So I went down. Having put me on a lower stool, he then asked me a slightly disturbing question which had never occurred to me before. He said, 'Tell me, when you're playing, do you find that every note comes out as you expect?'. I was bound to say I didn't know, I'd never thought of it that way before. He said, 'I see. Well, I don't think it does and I would like to show you how it can. I'd like to give you finger control.' Now at this point I would like to cut back to what I was saying about Solomon, because I remember many years ago Solomon gave an interview for a magazine, during which he was asked his views on piano technique. His reply, which was fairly lengthy, contained the simple sentence: 'Technique is control'. And here the very first thing Franz Reizenstein wanted to teach his pupil in the first lesson was finger control. So he decided to teach me for the first time in my life how to play a five-finger exercise in C. It was a far cry from the B flat minor Scherzo of Chopin. I remember that his point was that one must first of all have a grip of the keys. He gave me this grip in the first place by asking me to lower a level, straight hand on to the corner of the thumb on the note C with gently outstretched fingers, and to leave it there and keep the wrist low. To this I had to add all the other fingers one by one playing *forte* and continue pressing without lifting any of them. But, if he saw the slightest evidence of pressure *from my arm* he would pounce on me straight away. The pressure had to come from the muscles controlling the fingers. The arms and the wrist had to be completely free. The rub came in descent, of course, because without lifting the little finger I had then to raise the fourth finger and play it again *forte*. Now, there are many questions implied by that approach to basic technique. For instance what about relaxation, of which we hear so much? I can't specifically remember ever having asked Reizenstein that question straight out, but in the many conversations I had with him comparatively recently about piano technique I gleaned his overall attitude to it, and I think he wouldn't object to my paraphrasing it this way: Relaxation is a negative principle. The best thing to do about it is to do nothing whatsoever about those parts

of the body we want to relax, but to concentrate rather on those parts in which exertion is necessary. Another question is this business of continuing to press on the keybed after the note has sounded. This was fundamental to Reizenstein, though not altogether continuous. He introduced later on in this basic course elements of both finger and arm staccato. In this, and at the ends of phrases, pressure could be released so as not to produce excessive digging. But he did believe this pressure to be essential to a sense of grip, and to the development of the muscles controlling the fingers. In order to get from one hand-position to another Reizenstein put enormous stress on getting the thumb right under a hand turned slightly inwards, and this led him to one of his typical synonyms; he said you must play the piano as if you were swimming breast-stroke. After my first three months of intensive technical training, he started introducing me to repertoire, and by the time I left him at the age of twelve I had learned many major works of Beethoven, Chopin and Haydn.

After he joined the staff of the RAM and the RMCMB his teaching absorbed him more and more. Now conditions in institutions are very different from those in one's own home, and he adapted his methods accordingly. Time is a very genuine problem: one hour a week per student, is, even when stretched in the typical Reizenstein manner, not really adequate to the kind of basic retraining that I have just described, and in any case some students are too old at eighteen for this approach. So he adopted a different 'style' so to speak. To express it simply, he threw the repertoire at the heads of his students, demanding and getting the most each of them had to give. Being a pupil of Reizenstein was not easy—it wasn't meant to be. He was charming and humorous, but there was also an underlying understanding that one must produce the goods. There was no 'or else' about this, the idea of failing to do so simply did not arise. In teaching repertoire in this way Reizenstein believed very much that choice of fingering was of paramount importance. He had fingered almost the entire repertoire in detail (again this is difficult to prove but I feel quite sure it is true) and his fingerings were fascinating. They were in effect the physical realisation of one composer's re-creation of another composer's work. In one flash Reizenstein would discover a fingering that would seem to reveal the whole thought-process in the passage under consideration. Even if the personal needs of a student caused him to reject a particular fingering in performance, studying it would have illuminated the music for him in a way that nothing else could.

Franz Reizenstein had strong convictions and clearly defined tastes. They were based on complete knowledge and remarkable insight. Our tastes did not always coincide, but I found it somewhat overwhelming to argue with him, as he was apt to leave me behind. However, he didn't work only within the limitations of taste and conviction that I have just described. On the contrary, he constantly stepped outside them, and counted them as of very little importance as considered against the art of music as a whole. For instance in his lessons he gave to the music of Rachmaninov, which he disliked intensely (a taste we shared by the way), the same conscientious attention as to the music of Schubert, which he loved. A few years ago he gave a series of lectures in Brighton on twentieth-century piano music. This

was the most far-reaching series imaginable. I visited him once or twice when he was in the process of preparing for this series and we listened to some recordings and discussed the music that he was going to introduce. It included not only Prokofiev and Bartók, as one would expect, but also Schönberg, Webern and even John Cage, and he looked into it all very, very thoroughly. He found one work over which he became rather excited, an incredible piece by Henry Cowell called *Banshee*. He introduced this to me with the words: 'Tell me what instrument this is. He put on the record and I was at a loss for quite some time. Then I suddenly realised that it was a piano played by plucking and stroking the strings. As far back as 1922 this sort of thing, that we associate with the present-day *avant-garde*, was done by this American composer. I would like to say, in view of Franz Reizenstein's reputation, among the more 'way-out' younger element, for being somewhat of a traditionalist, that he jumped upon this piece with great glee and admired it immensely. This series of lectures in Brighton also included an analysis of Hindemith's *Ludus Tonalis*, in the course of which he presented us with Hindemith's whole theory of tonality, and I remember he said, 'This is like a Credo to me'. He followed this lecture by a most penetrating performance of excerpts from the work. I know of no-one else capable of this double achievement.

Franz Reizenstein had, in fact, more talent than one human frame can support. He had this in common with many great musicians over the centuries—their names are familiar to all of us. Like them, he burned that talent at full pressure all his life. There is no alternative; artistic creativity doesn't have a thermostat control. His achievements, taken over all, seem to exceed the bounds of probability—almost of possibility. So, for this, we must accept that a life lived so hard and so well, was cut short so soon.

Maude Smith 1906-68

Brian Smyth



Maude Smith, who died suddenly on 8 October 1968 was born in Woodbury Salterton, near Exeter, on 15 July 1906. She was a student at the RAM from 1928 to 1929 and again between 1933 and 1938, studying piano with the late Ambrose Coviello and harmony with the late Norman Demuth.

A lifetime dedicated to the musical education of children began with her appointment as Director of Music to Coborn Grammar School for Girls, Bow, and when the school was evacuated to Taunton at the beginning of the war she also became Director of Music of Queen's College, Taunton. I was fortunate indeed that my arrival at the latter as an eleven-year-old pupil coincided with her appointment, for it is hard to imagine a more enthusiastic teacher. She was gifted with almost super-human energy, and within a few years the school choirs, sometimes combined, sometimes separately, had sung large sections of the St Matthew Passion, the B minor Mass, the Christmas Oratorio, the Brahms and Mozart Requiems, Purcell's *Te Deum*, Vaughan William's *Benedicite* and numerous shorter works.

It was in 1947 that Maude Smith was appointed County Music Adviser for Staffordshire, and the rest of her life was spent in bringing music to the children of that county. She formed a team of specialist instrumental teachers, organised choral and orchestral festivals, ran courses for teachers, provided concerts for schools and tirelessly encouraged musical interest and talent.

It would take many pages to describe the changes wrought in the musical life of Staffordshire over the past twenty years, but suffice it to say that the County Youth Orchestra which she formed in the early fifties reached a very high standard, and by the sixties was touring abroad, that schools which had previously never formed a choir were joining in annual performances of the St Matthew Passion in the Civic Hall, Wolverhampton, and that many young people from Staffordshire have recently entered the music profession.

Maude Smith was an active member of the ISM, and on more than one occasion held high office. She was elected an ARAM in 1949 and a FRAM in 1965, events which made her profoundly happy as she always treasured her associations with the Academy. She will be greatly missed as an inspiring teacher and organiser and as a loyal friend.

Opera

Raymond Leppard

I have one major complaint to make about the performance of Monteverdi's *L'Incoronazione di Poppea* which I saw in February; and, since the fault vitiates so much of the music and so much that was otherwise admirable in the performance, it is best to have it out in a general way before commenting on the considerable merits of this ambitious production.

The promise of future vocal excellence of most of the cast was clear but it is no good being promising if you do not sing in tune: only in the remoter parts of Italy would there be any hope of a career. It is as simple as that and on the evening I heard the piece most of the cast sang out of tune some of the time and some of the cast for most of the time. Not everyone is born with a perfect ear and, in any case, the technical demands of the voice do often tend to make for loss or increase of pitch on individual notes, certain vowel sounds or parts of the vocal range. It is a different problem for each singer and I would urge each member of the cast constantly to ask of his teacher, friends or enemies for their opinions on this matter.

Janet Budden and Norma Burrowes were the most outstanding singers in the cast, with a good feeling for the style and least guilty of the major error. Miss Budden conveyed to me much of the tragic situation in which Ottavia finds herself and of the corruption which enters her soul when she allows herself to contemplate the murder of Poppea. Miss Burrowes was very musical and pretty but not wholly the great courtesan which Poppea must be. She was convincingly in love with Nero but it was a melting love lacking the proud, arrogant conviction in Love which makes her mistress of every situation too. Miss Hunt's music was too low for her to use what seemed a most promising voice—Mr Bedford might have done something about this. Stephen Adams was a handsome Nero and the lower range of the voice has an attractive timbre. I felt he was emphasising too much the narcissistic side of Nero's character and not enough of the dangerous neurotic—the menace was somewhat lacking. Seneca is a dreadfully difficult rôle to sing and for the moment it is beyond Neil Darby. But the musicality was there and the dramatic intention. Drusilla and Valletto were good on stage; less good from the intonation point of view although by no means the only ones who should start asking questions.

Mr Bedford was right to do his own realisation. Ideally each new production of the work should be conceived anew from the skeleton that is left for the conditions that prevail. The result

L'Incoronazione di Poppea

February 1969



1 Poppea and Nero
(Norma Burrowes and
Stephen Adams)



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2 Stuart Bedford at the
harpsichord



3 Ottavia and a lady
(Janet Budden and
Meryn Nance)

4 Drusilla, Nero, Ottone
and Arnalta (Margaret
Adams, Stephen
Adams, Annabel Hunt
and Malveen Eckersall)



Photos by
Graham Salter

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perfectly justified this attitude. He favours thinner textures than the ones I prefer—four-part instead of five-part strings for example—an idea he takes from the later Naples manuscript; but everything he wrote was to the point and, as one would expect, intensely musical. I would only query one point. Some of the recitatives moved very slowly, partly because he did not join cadences together. Monteverdi, using mainly two staves of music (ms paper was scarce in those days), comes to a cadence and draws bar-lines between each character's sections of recitative. It is clear that these were often joined so that the dramatic pace inherent in the words can be kept up—a dialogue can then be a dialogue without stops and starts.

But a great measure of this marvellous music's vitality came across and, intonation apart, it was a most worthwhile experience to listen to and, since this sort of music is becoming more and more frequently part of our staple diet, surely a wisely chosen and rewarding experience for everyone taking part.

Monteverdi: *L'Incoronazione di Poppea* (edited by Stuart Bedford); 13, 14, 17 and 18 February 1969

<i>The Goddess Fate</i>	Daryl Greene
<i>The Goddess Virtue</i>	Barbara Lowe
<i>The Goddess Love</i>	Joy Roberts
<i>Ottone</i>	Annabel Hunt
<i>Two of Nero's soldiers</i>	Gareth Roberts, Lim Shiang Hin
<i>Poppea</i>	Norma Burrowes
<i>Nero</i>	Stephen Adams
<i>Arnalta</i>	Malveen Eckersall
<i>Ottavia</i>	Janet Budden
<i>Seneca</i>	Neil Darby
<i>Valletto</i>	Gareth Roberts
<i>Pallas Athene</i>	Marilyn Minns
<i>Drusilla</i>	Margaret Adams
<i>Mercury</i>	Andrea Baron
<i>Liberto</i>	Ian Caddy
<i>A lady</i>	Meryn Nance
<i>Lucano</i>	Brian Buckingham
<i>A Lictor</i>	Richard Bourne
<i>Two of Nero's guards</i>	Michael Berkeley, John Kerr
<i>Friends and servants of Seneca</i>	Lim Shiang Hin, Charles Lewis, John Lubbock, Kevork Magdassian, Christopher Booth-Jones, John Kerr, Linda Hibberd, Christine Trippett, Marilyn Minns
<i>Attendants of the Goddess Love</i>	Fanchea O'Boyle, Mary Teskey, Ingrid Murray, Wendy Gipps, Fiona McClymont, Pamela Angel, Susan Lees, Gretchen Chellson, Naomi Gerech, Juliet Heasman
<i>Understudies</i>	Andrea Baron, Gareth Roberts, Marilyn Minns, Richard Bourne, Eileen Gower, Linda Hibberd, Sheilagh Bodden, Susan Wearmouth, Christopher Booth-Jones, Susan Lees
<i>Director of Opera</i>	John Streets
<i>Conductor</i>	Steuart Bedford
<i>Producer</i>	Dennis Maunder
<i>Designer</i>	Mark Haddon
<i>Assistants to the Director</i>	Steuart Bedford, Mary Nash

Stage Management
Lighting
Wardrobe
Make-up
Leader of Orchestra
Cello continuo

Susanna Payne, Christopher Booth-Jones
Lindsay Benson
Andrea Baron, Juliet Heasman
Charles Hubbard
Janet Schlapp
Roger Smith

The New Music Group

Edward McGuire

Perhaps the most important event for the New Music Group since our last report was the concert on 16 October which formed part of the series 'Music in Our Time', held in the Conway Hall on 15 and 16 October. An intensive period of rehearsal of Messiaen's *Quatuor pour la fin du temps*, by Francis Christou (clarinet), Marcia Crayford (violin), Angela East (cello) and John Cardale (piano) resulted in these performers playing with 'remarkable insight', displaying 'artistry of remarkable maturity' in a 'performance of marked power' (from Geoffrey Crankshaw in *Music and Musicians*). The quiet, sustained tones of *Durations Five*, by Morton Feldman, opened the second part of the concert. There followed three works by RAM student composers: *Chamber-Music* by Edward McGuire, three pieces for piano by William Moss, and Paul Patterson's *Wind Trio*. Peter Maxwell-Davies, conducting his parody, *Purcell Fantasia*, brought the concert to an end with a wit which still lingers in the mind. Our thanks must go to Alan Hacker who played a leading rôle in directing this concert. Very favourable reviews of the whole concert were given in *The Times*, *Music and Musicians*, *The Musical Times* and the *St Galler Tagblatt* of Switzerland. The second half of the programme was repeated in the Academy in November, with the addition of the *Nocturne* (1968) by Janet Graham, and the Messiaen in December.

At the beginning of the new year, with the formation of the 'Twentieth-century music ensemble' as a class, the New Music Group was reorganised. It was agreed to hold open (general) meetings every fortnight, and a new working committee consisting of John Cardale, Bruce Cole, John Ellis, Edward McGuire and Paul Patterson was elected to carry out the decisions of these meetings; the New Music Group, as well as working in close conjunction with the ensemble, would also continue to organise concerts and musical events of its own. Alan Hacker has written of the new ensemble: 'At the Principal's invitation, Harrison Birtwistle and I started a contemporary music class at the beginning of this term. We rehearse contemporary classics and works by student composers. The group does not consist of regular players but changes from piece to piece; our aim is for as many students as possible to rehearse in at least one contemporary work during their time at the RAM. We are running the group in conjunction with whoever is at present the Secretary of the New Music Group. This term we have rehearsed Schönberg's Chamber Symphony, with Michael Burbidge conducting Webern's Five Canons, Movements from Walton's *Façade*, Poulenc's Sextet, Schuller's duo Sonata and Birtwistle's wind Quintet, and also three specially written wind trios, by Bruce Cole, John Ellis and James Ingram.' The ensemble usually meets on Friday afternoons in the Theatre: any students who wish to have works rehearsed or anyone who has new ideas for expanding the repertoire of the ensemble should come to these rehearsals or to the New Music Group meetings in Room 215 (The Manson Room) or Room 16 at 1.30 pm on Fridays.

A very impressive range of records, tapes and scores of all styles of present-day music has been built up in the Manson Room by Paul Patterson (and before him, Philip Pilkington and David Lumsdaine). It is sad that many more composers and performers who are involved or interested in contemporary music do not make greater use of its facilities. All concerts arranged by the New Music Group are recorded and the tapes stored in this room, thus providing a service to composers who wish to reflect on their own music, and easy access to anyone in the future who wishes to hear the past work of RAM student composers.

Here are some examples of concerts (held on Wednesdays at 1.15 pm in the Lecture Hall) arranged during the last two terms, and which can be referred to in the Manson Room (the larger-scale concerts, held in the Duke's Hall, are listed at the end of this Magazine). 30 October: concert by James Iliff's composition class. 13 November: music by Bennet, Villa-Lobos, Mátyás Seiber and two student works—Tony Osborne's Trio (1968) and Hugh Shrapnel's Music for Two Pianos (1968). 20 November: three student works by Oliver Hunt (for solo cello), John Ellis (for solo flute) and James Ingram (wind quartet). 19 February: music by John Cage, Gunther Schuller and by RAM composers Oliver Brockway, Giles Swayne and David Byers. On 26 March John Cardale gave a brilliant piano recital which included excerpts from Messiaen's *Catalogue des Oiseaux*, Two Pieces (1956a, b) by Morton Feldman, Busoni's *Choral*, pieces by Eric Satie, Klavierstücke V and VII by Stockhausen, and *Ondine* and *Feux d'artifice* by Debussy.

Future plans include the rehearsal of pieces from *A Garland for Dr Kalmus* (head of Universal Edition) by Stockhausen, Berio, Habeshock-Ramati, Birtwistle and other composers. The plan to give the first performance in Britain of Bartolozzi's bassoon concerto (the solo part played by Robin Thompson) is proving difficult owing to the large number of string players involved; other means of organising the piece may be found at a later date. Four student chamber works that may be performed soon are Roger Cawkwell's Octet, Ken Gibson's brass Sextet, John Hall's flute Quartet and James Ingram's Chamber Music for wind and string quartet. Michael Berkeley, who has organised a new chamber choir for the New Music Group, plans to rehearse music by Brian Ferneyhough, John Hall and David Byers. On the organ, Christopher Hobbs will be playing his 'Christmas Pieces', and John Ellis will be giving another organ recital. Francis Monkman (electric guitar), Kerry Minnear (electric organ) and Martyn Ford (vocals) will be playing a leading part in an 'Electric Blues' concert in the Theatre next term; this will also contain a ten-minute opera by David Redstone, *Rebecca* by Paul Patterson, and Robert Ashley's *Wolfman*, performed by Robin Thompson. An attempt will be made to revive exchange concerts with the new music groups of other music colleges and exchanges of music for art with art colleges. Richard Reason has taken steps to implement his idea of free, new music on or off a bandstand in a park in the summer, and a NMG concert has been arranged for Clapham Common on 22 July at 3 pm.

The Manson Room

Paul Patterson

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The Manson Room? What is it and where is it? Most students know little of the existence of this room and its function. It was created in the Michaelmas Term of 1966 through the Manson

Trust which was formed in memory of William Braithwaite Manson, a composition student at the Academy. He was a close friend of Sir Thomas Armstrong until he was killed in 1916. Sir Thomas, while Principal, initiated the room with the generosity of Manson's father, who set up the Trust on the fiftieth anniversary of his death.

The Manson Room is situated on the first floor of the annexe in Room 215. It is a room for modern music, containing many expensive scores and records of music by composers ranging from Stravinsky and Webern to Boulez, Stockhausen and beyond. These scores are not in most cases readily available in ordinary public libraries, and the collection is therefore a great amenity of the Academy, especially for composers who wish to familiarise themselves with the classics of the twentieth century. There is also a great deal of expensive mechanical equipment, including two record players, three tape recorders, a newly acquired radio, and some electronic equipment. It is not a room just for composers, and one doesn't need a serial pass card or a twelve-tone admission card to be able to use its facilities. It is available to all students who have an interest in modern music.

The collections of scores and records are constantly being added to, when new and interesting works become available. With the purchase of the new radio it is now possible to record from the BBC valuable, rare and interesting compositions for the Room's archives, which are not obtainable on records and not often performed. Naturally all the music written by each of our living composers is not represented, but their most important and well known compositions are. Some of the scores have to be seen to be believed. The vast contrapuntal writing in Xenakis's *Pithoprakta* is staggering; the complexity of Stockhausen's *Plus-Minus*; the picturesque illustrations in Pousseur's *Electra*; to say nothing of pieces of transparent plastic, triangles, circles and dots in the music of John Cage. Explanation of some of these scores, new notation etc, are given to students who are not familiar with modern compositional techniques.

Lectures are also given by eminent composers, critics and performers. Last term the Manson Room was honoured by the visits of Hans Keller, Hugh Davies, and Hugh Wood, who all gave very interesting lectures on modern music. But it seems rather a pity that an average of only twenty people attended these lectures, including two professors who widely support the room's activities, Georgina Smith and James Iliff. Hans Keller gave everyone a very entertaining afternoon when he gave a talk on 'The nature of composition'. His quick wit and repartee was hilarious, particularly so when he entered into an argument with some pro-Cageian composers. Hugh Wood, in his lecture on 'Musical education today', made many constructive proposals, and a heated debate followed on the nature of the changes he suggested. The most informative lecture was the one by Hugh Davies, who gave an elementary introduction to electronic music. He demonstrated his equipment, filling the room with wires, plugs, sound-wave generators, filters, mixers, white noise machine and ring modulators, etc. The lecture made everybody aware of the important possibilities and future of electronic music and the fascinating way it is produced. As a result of this lecture a few students were stimulated to write an electronic piece, and have used the Room's equipment for this purpose.

All the pieces cannot hope to be as sophisticated as the ones created in a fully equipped studio, but Edward McGuire has written a very interesting-sounding piece with this limited apparatus. It is hoped that the Trust will be able to buy more electronic equipment in order to build up a studio gradually, but the cost will be large.

The room is open on Monday, Friday and Wednesday afternoons. It rarely works to capacity, though there is a steady flow of students throughout the day, mainly of composers. But a few conductors come along to read, chiefly scores of Stravinsky, Schönberg and Webern. Performers use the scores for looking up difficult parts of pieces they will be playing in the near future.

Tapes of New Music Group concerts are always available and this facility is widely used by the students. Friday is the busiest day, and it is interesting to note that groups come to hear pieces and discuss what they hear amongst themselves, whereas on the other days, students come in privately to discuss pieces. The average number of attendances varies between thirty-five and fifty per week. As a new music centre it provides a useful forum for discussion between composers and performers, and much is learned by the exchange of varying and sometimes conflicting ideas.

A list has been compiled over the last academic year of the most sought-after scores and records—a sort of Top of the Pops!

Top Twenty

- | | | |
|----|-------------|-------------------------------------|
| 1 | Boulez | <i>Le Marteau sans maître</i> |
| 2 | Stockhausen | <i>Gruppen</i> |
| 3 | Schönberg | <i>Kammersymphonie</i> , Op 9 |
| 4 | Stockhausen | <i>Klavierstücke</i> 5, 7, 9 and 11 |
| 5 | Pousseur | <i>Electra</i> |
| 6 | Messiaen | Organ and piano music |
| 7 | Schönberg | <i>Pierrot Lunaire</i> |
| 8 | Xenakis | <i>Pithoprakta</i> |
| 9 | Stockhausen | <i>Carré</i> |
| 10 | Stravinsky | <i>Agon</i> |
| 11 | Varèse | <i>Ionisation</i> |
| 12 | Ligeti | <i>Lux aeterna</i> |
| 13 | Bartolozzi | <i>New sounds for woodwind</i> |
| 14 | Birtwistle | <i>Tragoedia</i> |
| 15 | Stravinsky | <i>Le Sacre du Printemps</i> |
| 16 | Nono | <i>Canti di vita e d'amore</i> |
| 17 | Henze | Wind Quintet |
| 18 | Penderecki | String Quartet |
| 19 | Xenakis | String Quartet |
| 20 | Webern | <i>Kammerkonzert</i> , Op 23 |

This chart proves that students seem to be more interested in the historical aspect of modern music, in works written in the last twenty-five years that are well known but rarely performed. The policy of stocking mainly with standard classics is justified by their popularity. Now the area is reasonably well covered, a useful extension is necessary into the field of more recent and less known work which has proved to be of an exceptionally interesting or controversial nature (by such composers as Cage, Wolff, Feldman and so on).

It's a good sign that an increasing number of GRSM students feel it worth while to study the music of their own time. This

may encourage them to pass on their enthusiasm about contemporary music to the next generation whom they will be soon teaching. Students and professors who have not yet visited the room may think Ligeti is some sort of Italian food! Why stick to the egg and chips of the musical world, why not come and taste the exotic fare on display? It would be wise to appreciate modern music now, and learn to like it in preparation for the year 2001 when Beethoven and Brahms may well be performed as rarely as Stockhausen and Boulez are today! Imagine a typical concert comprising of the top four or five works in the above pop chart! Be prepared—it may well happen!

The Academy Library, May 1968 - May 1969

Jane Harington

In the last year there have been two important innovations in the Library. The first is the start of a record library. By the end of this term we hope to have about 600 long-playing records or sets of records, and more will be bought as fast as possible to make the collection more representative. The records are all catalogued, and are for use on the listening equipment installed at present in the reading rooms (first floor). This equipment is very good, and may also be used for playing your own records. The second innovation is the installation of a Rank-Xerox photocopying machine, which arrived in November 1968. It was thought that there was a considerable demand for such a service, and the machine has certainly been well used during the first six months. The rate of 6d a copy is as cheap as that offered anywhere else.

The catalogue is now complete as far as gramophone records, books on music, and early printed music (up to about 1840) are concerned. The catalogue of scores is growing rapidly, but a great deal remains to be done, so that it is as yet only useful in certain sections.

I should like everyone to be aware that, as an experiment, the library hours have been extended for the summer term (9 am to 6.30 pm Monday to Thursday, and 9 am to 5 pm Friday). We hope to stay open (9.30 am to 5 pm only, and closed for lunch) during all vacations as well.

The Library has received several gifts of books and music, from composers, publishers and other individuals. These are some of the most interesting:

- | | |
|---------------------------------|--|
| from Sir Thomas Armstrong | 5 volumes of Crotch's compositions, and his <i>Specimens . . . referred to in a course of lectures read at Oxford and London</i> |
| from The Austrian Institute | 7 records and 98 scores of music by Austrian composers |
| from Mr Michael Bush | Schindler's <i>Beethoven as I knew him</i> |
| from Mr Harold R Clark | Handel's <i>Redemption</i> (Arnold)
Bass volumes of concertos by Corelli, Avison and Toeschi (eighteenth-century editions) |
| from Miss Astra Desmond | about 30 books, 60 vocal and orchestral scores and 400 songs (particularly Scandinavian, English and French) |
| from The French Embassy, London | 23 scores of modern French music |
| from Dr Douglas Hopkins | <i>Music and Letters</i> , Vol. 1 |

Longman

Longman

Wien

Febr. 87.

This is a canon in Brahms's own hand for four female voices. It was given by Lady Macfarren (Natalia Macfarren, wife of Sir George Macfarren, the Principal of the RAM, 1875-87) to the late Mr John Davenport, and passed from him to Professor Peter Latham, who presented it to the Academy in July 1968.

- from Mr Cecil Hopkinson *A bibliography of the printed works of Gluck* (2nd edition)
A bibliography of the works of Giacomo Puccini
- from Professor Peter Latham Brahms's canon *Mir lächelt kein Frühling* (original manuscript)
- from Miss Virginia McLean *The English Madrigal School*, ed Fellowes (36 volumes complete)

The RAM Library has always benefited enormously from the generosity of those who have given to it, sometimes whole libraries of rare and well-preserved scores.

Letter to the Editor

Sir,
 My wife and I would like to thank all our friends of the RAM Club for the wonderful evening they gave us on 18 November. It was an evening of surprises, one of which was a beautifully bound book containing the signatures of hundreds of friends, and also a cheque, which was quite breathtaking. We have spent many hours reminiscing over the names in the book, recalling events they participated in and also had a few chuckles when those events resulted in crises in the Artists' Room; it is amusing now, but at the time the record for the distance between backstage and the front was broken many times in the effort to solve the problems arising therefrom.

Once again, may we thank all those concerned and we will long remember this occasion and our RAM associations.

Yours etc,

222 Point Clear Road,
 St Osyth, Essex

Leonard and Millie Smaldon

Reviews of New Music and Books

John Gardner

Vocal Music

William Bowie: *Cowboy Song* (Causley) (Boosey & Hawkes, 2s 6d)

Michael Head: *The Robin's Christmas Carol* (Rayment) (Boosey & Hawkes, 2s)

Alun Hoddinott: *Roman Dream* (Emrys Humphreys) (OUP)

Zoltán Kodály: *The Te Deum of Sandor Sik* (trans Russell-Smith) (Boosey & Hawkes, 1s 6d)

Eric Thiman: *The Carol of the Birds* (Warburton) (Boosey & Hawkes, 2s)

A mixed choral bag, ranging from comfortably euphonious carols by Head and Thiman, through the hearty but not so simple gimmickry of Bowie to the austere conventionality of Kodály. Hoddinott's *deuxième*—(or *troisième*)—*garde Roman Dream* is scored for Josephine Nendick (a singer of that calibre will be needed) and an instrumental ensemble of the fashionable kind: piano, celesta, claves, harp and variegated exotic percussion, tuned and untuned. Fun to play, probably. Text Welsh, but, conveniently, an English version is supplied. Though I understand the latter language fairly well, I must confess not to be able to tell you what the poem is about.

Orchestral Music

William Mathias: *Symphony No 1* (OUP, 40s)

Serious, anxious, richer in rhythm than in melody, very professionally scored for a large orchestra (3-2-2-3; 4-3-3-1; timp, perc (3); cel, harp, piano; strings) in an idiom that is slightly right of Bartók. Difficult, but a good university orchestra might well try it out.

Mir lächlet kein Frühling,
 Mir strahlt keine Sonne,
 Mir blüht keine Blume,
 Für mich ist alles dahin!

No Spring smiles on me,
 No sun shines on me,
 No flower blooms for me,
 For me there is nothing left.

Chamber Music

P Racine Fricker: *Four Dialogues for oboe and piano* (OUP, 10s 6d)
Alun Hoddinott: *Sonata for clarinet and piano* (OUP, 15s)
Alan Rawsthorne: *Concertante for violin and piano* (OUP, 12s 6d)
Quite a rich crop of works by eminent living Britons. All three difficult, but excellently instrumented. The difference between the oboe, clarinet and violin lines is, for instance, immediately perceptible to the eye of the score-reader, a quality which used to be regarded as a *sine qua non* of instrumentation. Personal taste is capricious, I know, but I think that, though I'd enjoy playing all three works, I'd find the Hoddinott the most exciting.

Organ Music

Stravinsky, transcribed John Scott: *Cantique* (Boosey & Hawkes)
It is years since I played the organ. Nevertheless I fancy that, though I might have played this transcription through a couple of times, I'd not actually have taken it into my repertoire. Monotonously high-minded as the steppes themselves, the most I'd expect from it is a pleasant state of hypnotic apathy.

Piano Music

Peter Maxwell Davies: *Five Little Pieces* (Boosey & Hawkes, 4s)
John Ireland: *Ballade of London Nights* (Boosey & Hawkes, 6s 6d)
Robert Sherlaw Johnson: *Sonata No 1* (OUP, 18s)
Wilfred Josephs: *Fourteen Studies, sets 1 and 2* (15s each)
Webern: *Kinderstück* (Boosey & Hawkes, 4s)

Another mixed bag which includes two 'new' works by dead composers: Weber's *Kinderstück* and Ireland's *Ballade of London Nights*. Fans of both these composers will no doubt be delighted to find the well was not quite dry after all. Both works are characteristic of their creators, though neither appealed to me particularly.

Young England is represented by two *deuxième-garde* works (by Davies and Johnson) and one *troisième-garde* (by Josephs). The last's studies, specialising as studies do traditionally, in unified technical procedures, may well interest advanced pianists. Of the other two works one might say that the Davies is 'easy' to play, difficult to 'interpret'; the Johnson difficult in both senses. Much of it I couldn't manage at all, but I enjoyed its moments of ecstasy while being bored by the drier two-part passages in which it abounds and which, I suppose, are a corollary of the fuller textures.

Harriet Cohen: *A bundle of time* (Faber & Faber, 84s).

Joseph Macleod: *The Sisters d'Aranyi* (George Allen & Unwin, 40s)

Harriet Cohen, for better or for worse, was dowered with quite exceptional gifts. She had unusual vitality and courage; she was vivid, eager, and intelligent; she could play the piano in a way that earned the admiration of musicians like Busoni, Casals, Furtwängler and Harty, not to mention the many composers who wrote music for her. And she was beautiful—so beautiful at some times in her life that it took your breath away to see her come into the room.

But there was another side to all this, and some would say that Harriet had a difficult and often sad life. The circumstances of her early years were not easy; she did not have a fluent natural technique, and was obliged to work very hard for her achievements; and physically she was never strong. There were two

serious attacks of tuberculosis, two at least; and she was further hampered by accidents and other misfortunes. She incurred by her beauty and her temperament the jealousy of many women and the suspicion of some men; and this jealousy was intensified by her ardent and open-hearted response to life. She enjoyed it to the full, accepting its demands with challenging courage when things were going badly, and sharing its joys with generous exuberance when times were good. She was always generous, even when she could least afford it, or had the strongest reasons for resentment; and she enjoyed the success of others as warmly as she enjoyed her own. The jealousy that she aroused in others found no place in her own make-up, and she never, in my experience, spoke or acted unkindly.

A ready appreciation of others, and a sense of what she owed to the help given by her friends, are strong features of this book, which is largely about these friends and their doings, as well as her own. And most of her swans are real swans. If there were geese, they are not mentioned. Among her intimates, apart from musicians like Elgar, Sibelius, Vaughan Williams and Holst, were writers and artists and musicians of many nations. Among the Englishmen were H G Wells, Arnold Bennett, Somerset Maugham, D H Lawrence and G B Shaw, who appears in this book in a most engaging light. A faithful and not uncritical friend to the end of his life, it was Shaw who, when ordinary concert-giving became impossible for Harriet, came forward with carefully considered proposals for a new kind of lecture-recital especially adapted to her talent. Equally characteristic and clear-sighted were his comments when a group of composers compiled for Harriet an anthology of Bach arrangements. 'The Harriet Cohen Bach Book' it was to be called. But Shaw had other ideas. 'The Bach Book', he wrote, 'sounds like one of the Barber's brothers in Cornelius's opera—"It's nice and easy"'. I should call it "Concert Five-finger Exercises for Harriet, by Infatuated Celebrities".'

It would be easy to make fun of a book so ingenuous and uncritical, and more than one high-minded reviewer, mis-led into this tempting path, has seen in the quotation of all these letters from eminent people no more than a tasteless parade of famous names. But there is more to it than that, for it was never easy to write a dull letter to Harriet, and people were more likely to write an unguarded one, even if they knew that it would be carefully preserved. Many of these letters throw an interesting light upon writers who are themselves interesting, and upon an epoch that was active and creative, the epoch of Augustus John and Diaghilev and the Café Royal and Wyndham Lewis—a vivid period, in which Harriet Cohen was fully involved. Perhaps it would have been more cautious not to publish private letters: but it would have been less amusing, and reticence was never a strong point of Harriet's, except in the matter of her own sufferings. Her instinct, if there was fun, was to share it; if there was joy, to spread it; if there was a flame, to fan it. If people called her an exhibitionist, what then? What did she call them?

With Jelly d'Aranyi it was a different story, as told with affection by Joseph Macleod; and there's much that is sad. Jelly certainly had great joy, and memorable successes and triumphs, particularly in the early years. Bartók and Ravel and Vaughan Williams wrote important works for her. She played to admiring audiences all over the world; her partnership with Myra Hess

was a long and almost legendary one. But Jelly had all the natural reserve that Harriet Cohen lacked, and all the fastidious inward-turning intensity. Very different from Harriet's was her response to the love and admiration that she aroused in many men and women of imagination and insight. Different too was her reaction to adversity. Harriet fought back, right to the end. Jelly, no less courageous, retired into herself and into that visionary world where she could commune with the great ones of the past—with Bach and Brahms and Schumann, and the young Australian, F S Kelly, composer, scholar, and international oarsman, killed in 1916, upon whom her youthful affections had been centred. It might have been for Jelly, in the later years, that Vaughan wrote:

They are all gone into the world of light!
And I alone sit lingering here
Their very memory is fair and bright
And my sad thoughts doth clear.

Most of those who worked with her were aware, more or less vividly according to their own sensitivity, of Jelly's preoccupation with the life that lies beyond the music. Playing music, for her, was an exploration into which her colleagues were expected to enter with her, bending their will and technique to this purpose. But this approach is a dangerous one, since the result may seem to the audience to be remote and detached, or introspective, and at the worst, sentimental; and Jelly's reputation, towards the end, suffered much from these dangers. It was a tragedy for her friends as well as for herself that the young could not understand why she had ever been accepted as a great violinist. Not only could they not understand it: they couldn't see what she was trying to do: she spoke, in those later years, in a language that was imperfectly understood, about things that meant nothing to most of her listeners, things that were beyond the surface of the music, and sometimes too private or personal for public utterance.

For those who did understand, however, and knew a little of what she was as a musician and a person, Jelly's performances were never without their special quality, whether they were grave or gay, classical or warmly romantic. I am one of those whose associations with her will remain among the great experiences of life, whether in a cathedral, a concert hall or a Balliol concert, or, most of all, in the ardent efforts of rehearsal. She was, I believe, near to being a saint, certainly at the end of her life, and perhaps always; and if in the last years she had already withdrawn from a world which after two wars had become more and more remote from her aspirations and values, she had already shown often enough, in the past, in gaiety as well as in sorrow, in hope and triumph as well as in disappointment, the characteristics that gave to her playing its unforgettable quality, and to her friends the sense of contact with something precious and irreplaceable.

Brian Ferneyhough has been awarded the third prize in the Dutch Gaudeamus Competition for his Sonata for string quartet.

William Matthias's first Symphony, commissioned for the 1966 Llandaff Festival, had its London première on 14 January, when it was performed by the RPO under Charles Groves; a recording

is in preparation. Mr Groves was recently appointed Associate Conductor of the RPO.

Wyn Morris has been appointed conductor of the Huddersfield Choral Society.

Emanuel Hurwitz retired from his position as leader of the English Chamber Orchestra in January, and is now co-leader of the NPO. He is succeeded in the ECO by his former associate leader, Kenneth Sillito.

Richard Rodney Bennett's second Symphony was given its first English performance on 20 February by the LSO under André Previn.

Alan Hacker performed Mozart's clarinet Concerto on the 'basset clarinet'—the instrument for which it was originally designed—at the QEH on 11 April, with the Orchestra Nova of London under Peter Maxwell Davies.

Sir John Barbirolli has been awarded the 1969 Gustav Mahler prize for services to Austrian music. He has also made his first recording with a French orchestra, the Orchestre de Paris, of Debussy's three *Nocturnes* and *La Mer* (HMV ASD 2442).

Paul Patterson has been appointed Composer in Association to the English Sinfonia, and will be writing four new works for the orchestra during the coming season; the appointment is sponsored by the Arts Council. He has also been commissioned to write two royal fanfares and an organ *Jubilate* for the six hundredth anniversary of Exeter Cathedral, to be played in the cathedral on 15th July in the presence of HM the Queen Mother.

Sybil Barlow has recently returned from a visit to the USA, during the course of which she gave (on 30 March) a recital for the Northern New Jersey Educators in Maplewood, New Jersey.

Barbara Lander has recently recorded her *Music for Mime*, which was published by Methuen on three discs issued by Discourses Ltd, under the title 'Music for Dancing and Mime'.

Rose Bruford gave a verse recital in the Purcell Room on 9 March. After eighteen years as Principal of the Rose Bruford College of Speech and Drama, Miss Bruford has retired and is doing occasional examining, adjudicating and lecturing, as well as some coaching in diction for the Sadler's Wells Opera Company.

Edward McGuire won the National Young Composers' Competition held in Liverpool on 13 March with his *Chamber Music* for three clarinets, harp and piano. The performers were Francis Christou, Ian Mitchell and Eric Forder, Anne Rowlands and William Moss.

Arthur Jacobs was recently appointed Visiting Professor at the University of California, Santa Barbara, and was in residence there from April to mid-June.

The Albarni String Quartet, whose members are now Howard Davis, John Knight, Berian Evans and Gregory Baron, gave three London recitals in recent months—in the Conway Hall on 20 April, the Purcell Room on 9 May, and Kenwood House on 1 June.

John McLeod is still conductor of the Perth Choral and Orchestral Societies, and his recent performances with them have included Fauré's *Requiem*, Vaughan Williams's *Sea Symphony*, Verdi's *Requiem* and many orchestral works, including his own *Three Moons* for soprano and chamber orchestra. Last season he also conducted the BBC Scottish Orchestra and the Pro Arte Orchestra of Edinburgh. In December he went to Newcastle to conduct the Northern Sinfonia, who featured his *Winter Music*

in their 'Composers' Workshop' scheme, which was attended by Nadia Boulanger. His wife Margaret Murray partnered Jack Brymer in his recital at Trinity College, Glenalmond, last season, and also played the solo piano part in Bach's fifth Brandenburg Concerto with the Perth Symphony Orchestra. She has also appeared as accompanist at several concerts in Edinburgh, and was the soloist in Mozart's piano Concerto in D minor, K 466 at this year's Perth meeting of the Rehearsal Orchestra under Harry Legge.

Muriel Howarth gave a piano recital for members of the Workers' Educational Association in Southport on 7 December.

Malcolm Hill was awarded the University of Uppsala's Doctorate in Improvisation last November.

Richard Stoker's third string Quartet received its first performance at the Purcell Room on 24 April. It is dedicated to the memory of the psychologist Alfred Adler, the centenary of whose birth falls next year. Each of its six movements is called after one of the complexes which Adler discussed, but what the composer describes as 'the better-known Oedipus, inferiority and superiority complexes' find no place in the work because, as he says, 'to the best of my knowledge I have not experienced them and thus cannot express them in music'.

Monica Watson has resumed teaching at St Francis's College, Letchworth. She and Elizabeth James have also resumed their concert work on one and two pianos, and included York Bowen's Suite, Op 52, in their recital at Whiteland's College of Further Education in November.

Bram Wiggins recently joined the music staff of Stowe School. Two of his works for brass band were placed second and third in a competition for new works in this medium in memory of Peter Yorke.

George Newson's *June is a month in the Summer*, commissioned for the London Bach Society by the Camden Festival, had its première at the Festival on 9 May, conducted by the composer. The Society made a concert tour of Israel in May, under their conductor Paul Steinitz. Dr Steinitz is to visit the University of Iowa, USA, as visiting professor and conductor for a four-week session during the Summer Session this year.

Andrew Byrne's *Overture for Frensham Heights*, commissioned by the 1969 Farnham Festival, had its première there on 10 May. His *Movement for Orchestra* was performed by the Reading University Orchestra on 1 February.

Alfred Nieman's *Chamber Sonatas* for piano, violin and cello were broadcast on the BBC's Third Programme on 3 October by the Tagore Trio. His Rilke song-cycle was broadcast on 30 October by Jane Manning and the Amici String Quartet.

The boys' choir of Trinity School, Croydon, of which David Squibb is Director of Music, gave a lunchtime concert at the Fairfield Hall on 17 December.

John Emelius writes from Invercargill, New Zealand, where he is District Adviser on School Music—evidently a most interesting and challenging post, covering 140 schools, the most remote of them that number of miles away from his office—to say that he is now married, with two children, and extends 'a cordial welcome to any RAM members who should find themselves in this remote spot'.

Past and present students of the Academy who have appeared at the Summer Recitals in Peterborough Cathedral, organised by

the indefatigable Harold Clark, include Howard Davis, Virginia Black, Jillian Skerry, Janet MacDonald and Anthony MacDonald.

Wigmore Hall recitals have been given by the following: Florence Soonkin Wong (30 October), Christopher Elton (5 February), Rodney Smith (13 February), Stephanie Bamford (10 March), Pamela Woolf and Jonathan Cohen (12 March), and Judith Burton (14 March).

Eric Taylor has been appointed Professor of Music at Durham University.

Arthur Davison conducted the final concert celebrating the investiture of Prince Charles as Prince of Wales, with the National Youth Orchestra of Wales in Cardiff on 5 July.

Professorial Staff

Appointments

September 1968

Ruth Harte, ARAM (Piano)

Joy Mammen, Hon ARAM (Singing)

Lois Phillips, ARAM (Piano)

January 1969

Wilfred Parry, FTCL (Chamber Music)

Retirements

July 1969

Vivian Langrish, FRAM (Piano)

Joan Rochfort-Davies, ARAM (Violin)

Egerton Tidmarsh, FRAM (Piano)

Resignations

December 1968

Francis Cameron, MA (Oxon), ARAM, FRCO (Organ and Harmony)

March 1969

Patricia Brady, ARAM (Percussion)

July 1969

Julian Byzantine (Guitar)

György Pauk (Violin)

Distinctions

CH

Sir John Barbirolli, Hon Mus D, FRAM, FTCL

Sir Adrian Boult, MA, D Mus, Hon RAM, FRCM

KCVO

Sir Arthur Bliss, BA, Mus B, Hon D Mus, Hon RAM

Lt-Col F Vivian Dunn, CVO, OBE, FRAM, RM

CBE

Ralph Downes, MA, B Mus (Oxon), Hon RAM, Hon FRCO

James Robertson, MA (Cantab), Hon RAM, FRCM, Hon GSM

Hon D Mus (Oxon)

Sir Keith Falkner, Hon RAM, FRCM, Hon GSM, Hon FTCL

Hon D Mus (Liverpool)

Alan Rawsthorne, CBE, Hon RAM, FRMCM

Hon LL D (Glasgow)

Henry Havergal, OBE, MA (Oxon), B Mus, Hon D Mus (Edin), Hon RAM, FRCM

Hon D Litt (Keele)

Sir John Barbirolli, Hon Mus D, FRAM, FTCL

Hon MA (Liverpool)

Alfreda Fisher

Hon MA (Newcastle)

Owen Brannigan, OBE, Hon RAM, FGSM

Hon RCM

Derek Gaye, MA (Cantab), Hon RAM, ARCO
Phyllis Sellick, FRAM

Hon RAM

Géza Anda; Janet Baker; Luigi Dallapiccola;
James Denny, MBE, MA, Mus B (Cantab);
M E Gwen Dodds, Mus B (Cantab); Geraint Evans;
Derek Gaye, MA (Cantab), Hon RCM, ARCO;
Alexander Gibson, CBE; Arthur Jacobs, MA (Oxon);
Charles Mackerras; Sviatoslav Richter;
James Robertson, CBE, MA (Cantab), FRCM, Hon GSM;
Isaac Stern; Henryk Szeryng

FRAM

Ifor James; Christopher Regan, B Mus (Lond), FRCO;
Henry Saunders; Edward Walker, Hon RCM

Hon ARAM

Margit Hegedus; Joy Mammen; John Parkins

ARAM

Jean Anderson; Christopher Ball;
Frank Callaway, B Mus (NZ), FTCL; Kenneth Collingham;
John Dankworth; Rachel Gutsell; William Neve;
Barabara Strudwick

Births

Adams: To John and Kathleen Adams (née Davis), a daughter,
Miriam, 10 April 1969
Chard: To Alan and Monica Chard (née Watson), a son,
Peregrine Dominic Gill, 15 June 1968
Harvey: To Keith and Meralyn Harvey (née Knight), a son,
Dominic, 21 February 1969
Squibb: To David and Shirley Squibb (née Low), a son, Thomas
Edward, 5 August 1968

Marriages

Crandon-Gill—Baker: Anthony Crandon-Gill to Elizabeth Baker,
4 January 1969
Edwards—Hughes: Gwynne Edwards to Ruth Hughes, 15 April
1969
Fisher—Style: Charles Fisher to Marieka Style, 18 April 1969
Hambleton—Onley: Hale Hambleton to Elizabeth Onley, 16 Decem-
ber 1968

Deaths

Adela Armstrong (née Hamaton), ARAM (August 1968)
Nicholas Blake (3 January 1969)
Clare Costelloe, B Mus (Lond), FRAM
Derick Davies, ARAM (21 May 1969)
Andrew Gold, FRAM (3 December 1968)
Garda Hall
Raymond Jeremy, FRAM (12 March 1969)
Granville Jones, FRAM (1 December 1968)
Leslie Regan, B Mus (Oxon), FRAM, FRCO (2 December 1968)
Montague Phillips, FRAM, FRCO (4 January 1969)
Ellalane Wood, ARAM (April 1968)

New Publications

Philip Hattey: Seven Poems of Robert Graves (medium voice)
(Boosey & Hawkes)

Paul Patterson: Wind Trio; Monologue (solo oboe); Chamber
Concerto; Trumpet Concerto (Weinberger)

RAM Awards**GRSM Diploma, December 1968**

Beatrice Chan, Carol Cleal, Veronica Gates,
Antonina Hajduk, Florence Poon

RAM Club News*Henry Cummings*

The Annual General Meeting was held on 18 November. In the absence of the President, the Chair was taken by Henry Cummings, who welcomed the President for the ensuing year, Guy Jonson. We are glad to report that the Club is in a healthy state, both socially and financially. During the year we have been happy to welcome many new members.

It is with deep sorrow and a sense of great loss that we record the sudden death of Leslie Regan, Hon Sec of the Club from 1946 to December 1968, during which time he served the Club with unflinching zeal and loyalty. He is sadly missed by us all, and his wonderful work for the Club will always be remembered. In his memory a fund is to be established to provide an annual Prize for students in the Academy. This will be known as The Leslie Regan RAM Club Prize. The target aimed for is £1000, and by donations from Club members and friends, for which we offer sincere thanks, we have already received £855. The list is still open and any further donations will be gratefully accepted.

In addition, we have received a most generous gift of £500 from Miss May Turtle to set up a fund in memory of Leslie Regan, and she has asked that the RAM Club, together with the Regan family, shall decide on its use and nature of administration. This matter is under discussion and notice will be given in due course as to the decision arrived at by the Committee. We extend to Miss Turtle our most grateful thanks.

The death of Leslie Regan necessitated the election of a new Hon Sec, and Guy Jonson, who has served the Club as Assistant Hon Sec for twenty years, was unanimously voted for by the Committee. He has most graciously accepted this position and we extend to him our thanks for undertaking this office. As he is President for the present year I have undertaken to act as Hon Sec for the remainder of this year and to accept the office of Assistant Hon Sec thereafter. I will certainly serve Guy Jonson and the Club to the best of my ability and I am honoured to be elected to this office.

The President-elect is George Baker, and we offer him a warm welcome in his coming year of office. This is only the second occasion on which husband and wife have held this position. Olive Groves was President in 1960.

Two musical events have taken place during the year; in November a recital given by Denis and Brenda Matthews when we were treated to music for piano duet performed with grace and complete musical satisfaction in the first half of the programme; followed in the second half by a charming and entertaining contrast when Harry Isaacs took the platform to sing songs at the piano in his own inimitable manner, and delighted his audience by his artistry. Our most grateful thanks to them all.

In February an orchestral concert in memory of Leslie Regan was given by the RAM First Orchestra, when music, chosen by the Regan family, was played. The programme included Brahms's Academic Festival Overture, Benjamin Dale's Romance for viola and orchestra (soloist, Anthony Jenkins), three of Vaughan

Williams's *Songs of Travel* (soloist, Ian Caddy), and Elgar's 'Enigma' Variations. The concert was conducted jointly by the Principal and Maurice Handford, and we extend to all our grateful thanks.

Alterations to List of Members

Town Members

Baker, George, *12 St John's Wood Court, NW8*
 Belcher, Mrs (Jacqueline Phillips), *26 Albert Hall Mansions, SW7*
 Buesst, Jill, *4 Beech Place, St Albans, Herts*
 Brockless, Brian, *11 Connaught Mansions, Prince of Wales Drive, SW11*
 Cleveland, Joan W, *38 Tetherdown, N10*
 Conridge, Graham, *19 Windsor Road, E10*
 Cox, Anthea R, *30 Oppidans Road, NW3*
 De Graff, Joyce, *6 Coniston Avenue, Upminster, Essex*
 Dobrée, Georgina, *19 Chantry Street, N1*
 Elvin, William, *28 Cresta Court, W5*
 Fulton, Norman, *55 Clarence Road, Bromley, Kent*
 Hessing, Mrs (Rosemary A Blackman), *66 Tower Road, Epping, Essex*
 Hones, Julia A, *66 Greencroft Gardens, NW6*
 Honner, Derek, *73 Faraday Avenue, Sidcup, Kent*
 Hughes, Mrs (Nora M Cordwell), *51 Highstone Mansions, Camden Road, NW1*
 Jarred, Mary, *10 Nottingham Mansions, Nottingham Street, W1*
 Jenkins, Sir Gilmour, *69 Gloucester Crescent, NW1*
 Knowles, Frances G, *80 Woodcote Valley Road, Purley, Surrey*
 Lympny Moura, c/o *Ibbs & Tillett Ltd, 124 Wigmore Street, W1*
 MacDonald, J Margaret, *112 Hamilton Terrace, NW8*
 Orpen, Mrs Dilys, *RAM*
 Patterson, Paul L, *9 Endsleigh Gardens, WC1*
 Pitman, Mrs (Mary S Bausch), *59 Temple Fortune Hill, NW11*
 Shacklock, Constance, *East Dorincourt, Kingston Vale, SW15*
 Salter, Geoffrey, *167 Walm Lane, NW2*
 Teed, Roy, *2 Amyand Park Gardens, Twickenham, Middx.*
 Weber, Sven, *8 Merton Hall Road, SW19*
 Wood, Dorothy, *315 Addison House, Grove End Road, NW8*

Country Members

Lady Armstrong, *The Old Rectory, Newton Blossomville, Turvey, Beds*
 Sir Thomas Armstrong, *The Old Rectory, Newton Blossomville, Turvey, Beds*
 Barker, Janet, *51 Barfield Park, Lancing, Sussex*
 Clark, Mrs John, *The Red House, Keswick Road, Cringleford, Norwich, NOR 60D*
 Cleal, Carol, *7 Cromer Road, Branksome, Poole, Dorset, BH12 1NA*
 Cook, Pamela, *11 Lichfield Avenue, Mansfield, Notts*
 Cory, Patrick, *14 Alexander Avenue, Droitwich, Worcs*
 De la Mare, The Rev B J H, *Trinity College, Cambridge*
 Harper, Alison, *Flat 2, 300 Gillott Road, Edgbaston, Birmingham 16*
 Harvey, Jean, *Marley Edge, Haslemere, Surrey*
 Howes, Susan, *51 The Drive, Hove, Sussex*
 Jones, Elsbeth M, *6 William Street, Aberystwyth*
 Lamont, Mrs B, *12 Ashleigh Grove, West Jesmond, Newcastle-upon-Tyne*
 Lipman, Amanda, *127 Mount Gould Road, Plymouth, S Devon*
 Lowries, Jane, *Abberley Hall School, Worcs*

Monfries, Mrs S, *The Grange, Brightons by Falkirk*
 Montague-Fuller, S S, *Keeper's Lodge, Chalk Hill, Stow-on-the-Wold, Glos*
 Nolan, Mrs Mary, *Kabanga Hill Top, Oughtibridge, Sheffield S30 3GQ*
 Osborne, Bernard, *The Mews, 34b Dry Hill Park Road, Tonbridge, Kent*
 Pearce, I M, *58 Hitchen Hatch Lane, Sevenoaks, Kent*
 Reedman, Mrs, *Primrose Cottage, Broad Oak, Rye, Sussex*
 Ridgeway, Lewis, *88 Imperial Avenue, Maylandser, nr Chelmsford, Essex*
 Rust, John, *Birmingham School of Music, Dale End, Birmingham 4*
 Scott, Mrs D, *Seaforth, Church Street, Carnoustie, Angus, DD7 6DE*
 Scott, Rupert, *Mill Cottage, Mill Road, Thurleigh, Beds*
 Singer, Malcolm, *24 St Martin's Avenue, Luton, Beds*
 Smith, Gillian, *Site No 12, Butterfield Close, Rathfarnham, Dublin 14, Eire*
 Smaldon, Leonard, *222 Point Clear Road, St Osyth, Essex*
 Standing, Victor, *School House, Bradfield College, Reading, RG7 6AU*
 Thomas, Marjorie, *The Shippen, Pilgrim's Way, Westhumble, Dorking, Surrey*
 Turner, Mrs Ian, *1 Chiverton Way, Rosudgeon, Penzance, Cornwall*
 Urquhart, Wilkinson, *Glaitness House, Kirkwall, Orkney*
 Vines, Mrs Jean, *16 Wilcot Close, Bisley, nr Woking, Surrey*
 Ward, Ronald, *69 Park Crescent, Abergavenny, Mon*
 White, Carol, *36 Seeleys, Old Harlow, Essex*
 Wiggins, Bramwell, *Anlow, Dadford, Buckingham*

Overseas Members

Asboe, Raymond, *36 Kentwell Street, Baulkham Hills, NSW, Australia*
 Cameron, Francis, c/o *Conservatorium of Music, Sydney, NSW, Australia*
 Cameron, Mrs (Barbara Minns), c/o *Conservatorium of Music, Sydney, Australia*
 Clarke, Rosalba, *903 Hyde Park Corner, Caroline Street, Hillbrow, Johannesburg, S Africa*
 Fewkes, Mrs (Marion H Hart), *Allandale, 10 Museum Road, Bangalore 1, S India*
 Gardner, Eunice, *10 Highfield Road, Lindfield, NSW 2070, Australia*
 Jones, Glyndwr, *STE-201 Balsam Court, 2409 West 43rd, Vancouver, BC, Canada*
 Laver, Mrs (Kathleen Nelthropp), c/o *Disposals Organisation, RAOC, BAOR, BFPO 103*
 Lewis, Richard, *Casaurina, Harrington Sound, Bermuda*
 Muir, Mrs (Elizabeth Gray), *50 Hillsboro Avenue, Apt 2508, Toronto 5, Ontario, Canada*
 van Wyk, Carl A, *73-A, 18th Avenue, Boston Estate, Bellville, Cape, S Africa*

The Students' Union

Charles Barnes,
President

Since I last wrote for the Magazine, the Union has seen a great improvement in staff-student communications. Thanks to the Principal, a Student Liaison Committee has been set up, consisting of my Union Committee and anyone else who has a particular reason for wishing to see the Principal, and we have been holding regular meetings with him for the discussion of a range of topics including curriculum, practice, decoration of the

building and the flow of ideas from one group to another, a subject on which the Principal is particularly keen. I hope these meetings have been beneficial to both sides, and if they have not had quite the widespread results I had hoped for, this is due to lack of enthusiasm on the part of the students, and to no lack of helpfulness and understanding on the part of the Principal. I hope that in the future students will be a little more forthcoming with their ideas on how things ought to be done (I don't know one who hasn't got views of his own on this subject!), and then these meetings will be even more profitable.

Interest temporarily reached a high peak last term when a small group of students put forward a motion calling for representation on the Governing Body of the Academy, and called a general meeting. This eventually was carried over to a second meeting, and we had two very lively discussions on student participation. Their motion was not passed in the end, but I am grateful to them for arousing such controversy among the students as I have never managed to achieve, and for the lively way they put forward their ideas.

As a result of this we had our first joint meeting with the Principal's Consultative Committee and the Principal and Director of Studies on 2 May. Once again, this could have profited from a few more topics suggested by students, but I think it is a splendid step, and I hope there will be many more. We hope soon to have another meeting with the PCC, open to all students.

My year of office is nearly over; I am glad it is the year of Mr Lewis's arrival at the Academy, and I am well content and very grateful for all we have achieved with him and through him. I hope that in the future students will use their Union more and play a larger part in the constant changes and improvements going on at the RAM.

The Drama Group

Adrian Davis

The RAM Drama Group, which was formed in 1968, under the sponsorship of the Students' Union, staged their first production during March of the Lent Term. The play chosen was Charlotte Hastings's *Bonaventure*. It was admirably cast and directed by Yvonne Behar, with Jacqueline Emery and Sandra Hambleton in the leading parts. Other members of the cast were Richard Wakefield, Wendy Gipps, Pamela Angell, Susan Salmon, Paul Cosh and Julie Sloman. The scenery and costumes were splendid and the lighting admirable. The whole production was a successful beginning to a very worthwhile project. Let us hope that this was only the first of many more such ventures.

RAM Concerts

(Michaelmas and Lent Terms)

First Orchestra

2 December

Vaughan Williams Fantasia on a theme by Thomas Tallis

Mozart Piano Concerto in B flat, K 450

Shostakovich Symphony No 5 in D, Op 47

Conductor Maurice Handford

Soloist Heather Gould (piano)

Leader Max Teppich

17 March

Bantock Overture to a Greek Tragedy

Strauss Don Quixote, Op 35

Berlioz Royal Hunt and Storm ('Les Troyens')

Ravel Daphnis et Chloé, 2ème série

Conductor Maurice Handford

Soloists Susan Sheppard (cello), Anthony Jenkins (viola)

Leader Max Teppich

Choral Concert

4 February

Bach Johannes-Passion

Conductor Frederic Jackson

Soloists Margaret Adams, Meryn Nance (sopranos), Linda Hibberd, Janet Budden (contraltos), Gareth Roberts, Stephen Adams (tenors), Ian Caddy, Neil Darby, John Lubbock (basses); John Duxbury (Evangelist), Lindsay Benson (Jesus), Richard Bourne (Pilate)

Leader Marcia Crayford

Chamber Orchestra

4 December

Bach arr Lewis Suite from 'The Art of Fugue'

Stravinsky Apollon Musagète

John Gardner Seven Songs for mixed chorus and small orchestra

Voříšek Symphony in D

Conductors The Principal and John Gardner

Soloist Marilyn Minns (soprano)

Leader Janet Schlapp

18 March

Strauss Metamorphosen

Mozart Piano Concerto in C, K 467

Cherubini Symphony in D

Conductor The Principal

Soloist Pauline Fry (piano)

Leader Elizabeth Edwards

Second Orchestra

6 December

Weber Overture 'Oberon'

Mozart Concerto in E flat for two pianos, K 365 (I)

Borodin Symphony No 2 in B minor

Beethoven Piano Concerto No 3 in C Minor, Op 37 (I)

Bartók Concerto for Orchestra

Conductors Maurice Miles, and members of the Conductors' Course: Keith Sharpe, Maria Linnemann, Elwyn Williams, Michael Burbidge.

Soloists Katherine Still, Christopher Axworthy, Kathleen Cluff (pianos)

Leader Sylvia Sutton

21 March

Brahms Symphony No 2 in D, Op 73 (I)

Debussy Prélude à l'après-midi d'un faune

Richard Stoker Chorale for strings

Mendelssohn Violin Concerto in E minor, Op 64

Dvořák Symphony No 9 in E minor, Op 95 (II)

Tchaikovsky Fantasy-Overture 'Romeo and Juliet'

Conductors Maurice Miles, and members of the Conductors' Course: Keith Sharpe, Michael Burbidge, Maria Linnemann, Elwyn Williams

Soloist Melanie Horsfall (violin)

Leader Sylvia Sutton

Chamber Concerts

9 October

Brahms Sonata in F Minor, Op 120/1

Ian Mitchell (clarinet), Jennifer Coultas (piano)

Falla Seven Spanish Popular Songs

Annabel Hunt (contralto), Frances Wilson (piano)

Hindemith Sonata

Christopher Griffiths (horn), Catherine Dubois (piano)

6 November (RAM New Music Group)

Janet Graham (student) Nocturne

Mary Ahwai (soprano), James Douglas (oboe), William Moss (piano)

Edward McGuire (student) Chamber Music

Francis Christou, Ian Mitchell, Eric Forder (clarinets), John Cardale (piano), Francis Monkman (harpsichord)

William Moss (student) Three pieces

William Moss (piano)

Paul Patterson Trio

Andrew Cunningham (flute), Robert Bramley (clarinet), Brian Sewell (bassoon)

Peter Maxwell Davies Purcell Fantasia

Andrew Cunningham (flute/piccolo), Alan Sheppard (clarinet), Ian Mitchell (bass clarinet), Richard Deakin (violin), Angela East (cello), Francis Monkman (harpsichord)

3 December

Brahms Trio in A minor, Op 114

Heather Gould (piano), Robert Bramley (clarinet), Judith Mitchell (cello)

Debussy Ariettes oubliées

Norma Burrowes (soprano), Jennifer Coultas (piano)

Schubert String Quintet in C, D 956

Richard Deakin, Marcia Crayford (violins) Anthony Jenkins (viola), Christopher van Kampen, Angela East (cellos)

5 December (RAM New Music Group)

Messiaen Quatuor pour la fin du temps

John Cardale (piano), Marcia Crayford (violin), Francis Christou (clarinet), Angela East (cello)

22 January

Villa-Lobos Bachianas Brasileiras No 5

Barbara Lowe (soprano), Gillian Thoday, Agnes Köry, Robert Glenton, Helen Liebmann, Sonya Grey, Fiona Stewart, Catherine Giles, John Hatt (cellos)

Roland Fudge (student) Sonata

Roland Fudge (violin), Stephen Ralls (piano)

Beethoven Trio in C, Op 87

Helen Powell, John Shaw (oboes), Graham Salter (cor anglais)

5 February (RAM New Music Group)

Stravinsky Fanfare for a new theatre

Raymond Farr, Paul Cosh (trumpets)

Paul Patterson Symphonia for brass

George Parnaby, Richard Hallam (trumpets), Robin Davis (horn), John Hendy (trombone), John Smith (tuba)

Norman Hallam Trumpet Concerto

George Parnaby (trumpet), Andrew Cunningham (flute), Francis Christou (bass clarinet), Roger Cawkwell (baritone saxophone),

Brian Sewell (bassoon), Robin Davis (horn), John Hendy (trombone), John Smith (tuba), Robin Williams (violin), Peter Lamb (double bass)

Conductor Paul Patterson

Oliver Hunt (student) Music for brass and piano

George Parnaby, Richard Hallam (trumpets), Robin Davis (horn), John Hendy (trombone), John Smith (tuba), John Cardale (piano)

Conductor Michael Burbidge

26 February

Poulenc Banalités

Marilyn Minns (soprano), Bernard King (piano)

Bach Cantata No 51, 'Jauchzet Gott'

Patricia Gregory (soprano), George Parnaby (trumpet)

String Ensemble (*Leader* Michael Humphrey)

Conductor Michael Burbidge

18 March

Mendelssohn Octet in E flat, Op 20

Russell Gilbert, Jan Kaznowski, Naoko Shinozaki, Veronica Hunt (violins), Peter Cole, Isabel Knowland (violas), Helen Liebmann, David Haime (cellos)

Schuller Quintet

Andrew Cunningham (flute), Graham Salter (oboe), Robert Bramley (clarinet), Christopher Griffiths (horn), Robin Thompson (bassoon)

Dohnányi Sonata in B flat, Op 8

Judith Mitchell (cello), Heather Gould (piano)

19 March (RAM New Music Group)

György Ligeti Volumina

John Ellis (organ)

Michael Berkeley (student) Trio

Francis Christou, Jane Staunton (clarinets), Ian Mitchell (bass clarinet)

John Hall (student) Three poems of Mallarmé

John Lubbock (bass), Michael Burbidge (piano)

John Ellis, James Ingram, Bruce Cole (students) Three short trios

John Summers, Alan Sheppard (clarinets), Ian Mitchell (bass clarinet)

Walton Façade (excerpts)

Annabel Hunt, Michael Berkeley (reciters), Andrew Cunningham (flute/piccolo), Charles Healey (clarinet/bass clarinet), Roger Cawkwell (alto saxophone), George Parnaby (trumpet), Lynden Cranham, Emman Ferrand (cellos), Tony McVey (percussion)

Conductor Michael Burbidge

Concerts

25 September

Dvořák Piano Trio in E minor, Op 90 ('Dumky')

Catherine Dubois (piano), Sylvia Sutton (violin), Susan Sheppard (cello)

Beethoven Sonata No 3 in A, Op 69

Angela East (cello), Michael Burbidge (piano)

23 October

Bach Chaconne from Partita in D minor, S 1004

Max Teppich (violin)

Mendelssohn Five Duets

Joy Roberts (soprano), Richard Bourne (baritone), Jennifer Coultas (piano)

Scriabin Sonata No 5, Op 53

Heather Gould (piano)

Kenneth Gibson (student) Four pieces for Six Brass

Raymond Farr, Andrew Hepton, George Parnaby (trumpets), Andrew Jenkins, Edward Reay-Smith, Ian Goffe (trombones)

20 November

Bach Sonata in B flat, S 1039

Duke Dobing, Andrew Cunningham (flutes), Stephen Ralls (harpsichord), Roger Smith (cello)

Brahms Rhapsody in B minor, Op 79/1

Maureen Lake (piano)

Hindemith Sonata, Op 25/3

Judith Mitchell (cello)

Chopin Polonaise-Fantaisie in A flat, Op 61

Philip Mead (piano)

Beethoven Sonata in G, Op 30/3

Richard Deakin (violin), Noel Skinner (piano)

8 January

Bach Sonata No 2 in D, S 1028

Susan Towb (cello), Tessa Uys (piano)

Berg Sonata, Op 1

David Elwin (piano)

Mozart Serenade in C minor, K 388

Graham Salter, John Shaw (oboes), Robert Bramley, Colin McGuire (clarinets), Robin Thompson, Stephen Maw (bassoons), Christopher Griffiths, Antonia Cooke (horns)

5 March

Hugh Ockendon (student) String Quartet No 1 in C

Roger Stimson, Robin Wedderburn (violins), Hugh Ockendon (viola), Rhiannon Owens (cello)

Beethoven Sonata in A, Op 2/2

Esther Gelling (piano)

John Hall (student) Divertimento

Nellie Romano (piano), James Douglas (oboe), Stephen Maw (bassoon)

Poulenc Sonata

Robert Bramley (clarinet), Deirdre Watson (piano)

Recitals were given by the Boyce Trio on 4 November, the Lindsay Quartet on 5 December, and Diploma Students of the Paris Conservatoire on 6 February.

Evening recitals were given by **Rosalind Bieber** (harpsichord) on 30 September, **Richard Studt** (violin) on 28 February, and **Joy Roberts** (soprano) on 11 March.

An 'Opera Workshop' was staged in the Theatre on 14 November. Director of Opera John Streets, Conductor Stuart Bedford, Producers David Neal and Arthur Jacobs, with Mary Nash and Valda Plucknett at the piano. Items included:

Mozart 'Così fan tutte'

Barbara Lowe, Gareth Roberts, Neil Darby, Janet Budden, Ian Caddy

Mozart 'Die Zauberflöte'

Margaret Adams, Eileen Gower, Barbara Courtney-King, Christine Trippett

Verdi 'Aida'

Christine Faulkner, Helen Attfield

Menotti 'The Consul'

Malveen Eckersall, Richard Bourne, Elaine Clark, Sheilagh Bodden, Lim Shiang Hin, Linda Hibberd, Susan Wearmouth

Strauss 'Die schweigsame Frau'

Stephen Adams, Andrea Baron, John Kerr, John Lubbock, Christopher Booth-Jones, Meryn Nance, Annabel Hunt, Ian Caddy

Review Weeks

Review Week in the Michaelmas Term (2-6 December) included concerts by the First Orchestra (Maurice Handford), the Chamber Orchestra (The Principal and John Gardner), and the Second Orchestra (Maurice Miles), a recital by the Lindsay Quartet, two chamber concerts, the second of them arranged by the RAM New Music Group, and an informal carol concert. There was a showing of BBC TV's film *The Golden Ring*, followed by a talk on 'The Record Producer and the Musician' (Peter Andry), lectures on 'Dylan Thomas the Welshman' (Gareth Lloyd-Evans), 'The Musician and his Public' (Frank Howes), 'Random Composition in Painting and Poetry' (Alan Bowness), 'Radio Opera' (Brian Trowell), and 'Radio Opera' (John Denison), and a critics' panel (chairman, Arthur Jacobs). Review Week in the Lent Term (17-21 March) included concerts by the First Orchestra (Maurice Handford), the Chamber Orchestra (The Principal), and the Second Orchestra (Maurice Miles), a lecture/demonstration of mediaeval instruments (David Munrow), and two chamber concerts, the second of them arranged by the RAM New Music Group. There were lectures on 'Fears of Fragmentation' (Arnold Wesker), 'The professional life of an opera répétiteur' (James Gibson), 'The modern composer and the performer' (Roger Smalley), 'Sir Henry Wood' (Bernard Shore), 'The performer and the composer' (Denis Matthews), and a showing of the horror film, *The Nanny*, followed by a talk by Richard Rodney Bennett, who composed the music for it.

Alan Chisholm

New Student Lent Term 1969

RAM Magazine

The RAM Magazine is published twice a year (in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 3s 6d per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on general topics. Copy for the Midsummer Issue should arrive by 1 April, and for the Michaelmas Issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, NW1.

